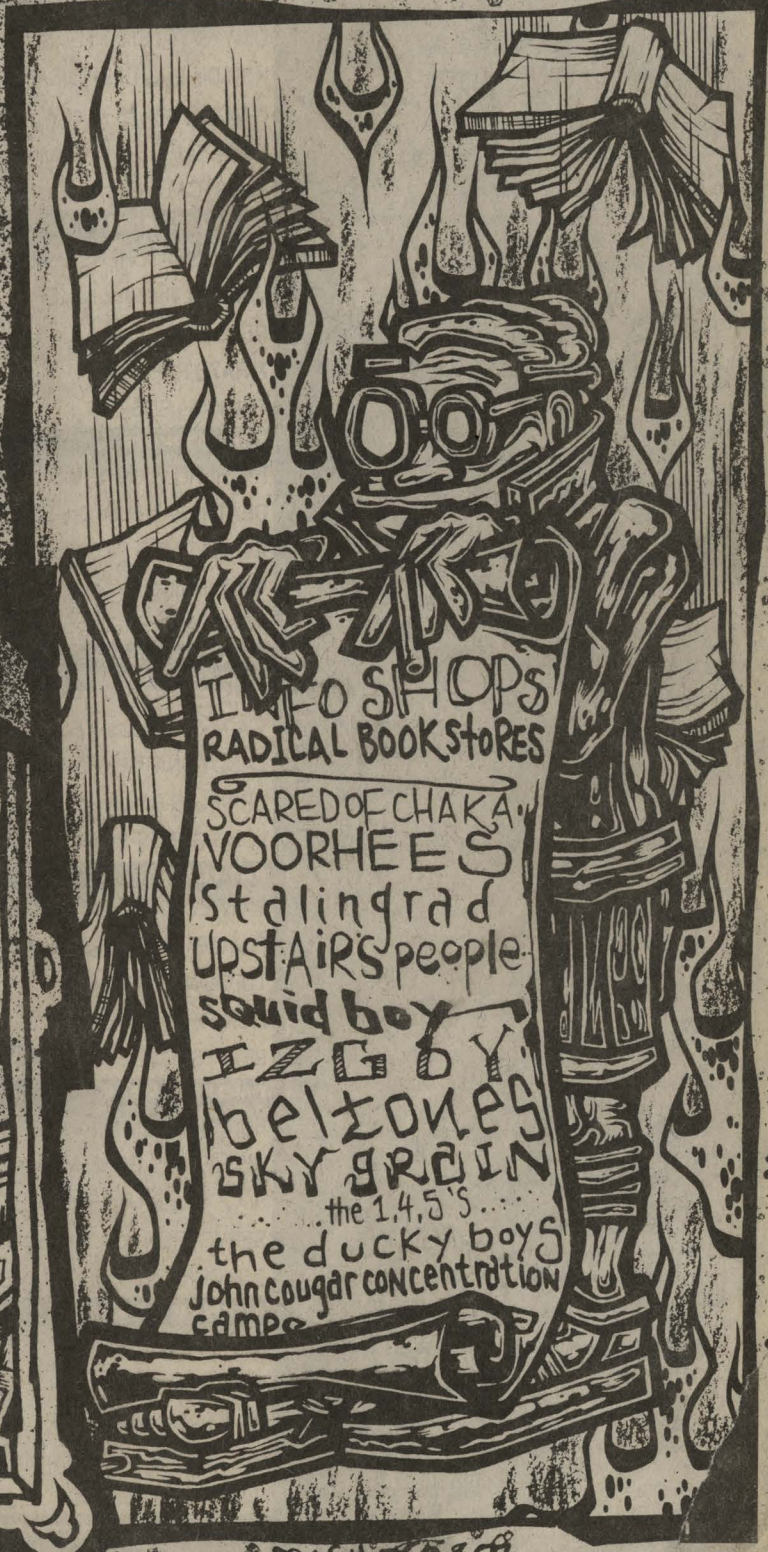
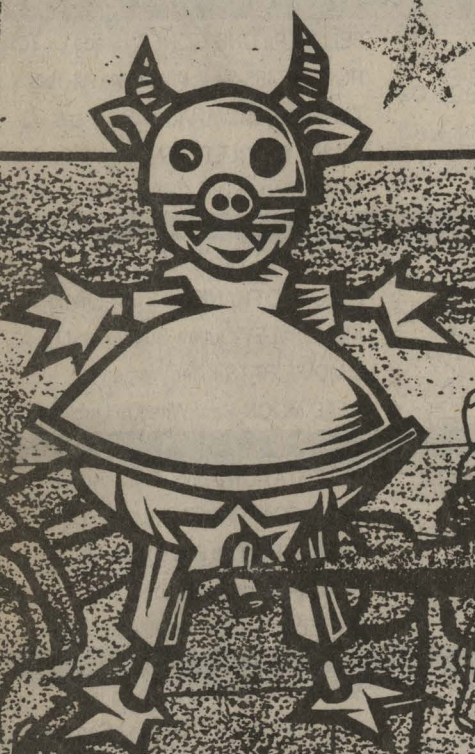


January 1998 #176

\$3.00

# MAXIMUM ROCK AND ROLL



ROCK & ROLL



## SUBSCRIPTIONS: (postpaid prices)

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Back issues 149-150, 155, 156 Pt 1, 159, 162-163, 165-166, 168-175 are as stated above in subscription info. See descriptions on page after next.

## DEADLINES FOR NEXT ISSUE:

Scene Reports: continuously, with photos!

Interviews: continuously, with photos!

Ad Reservations: call to make sure.

Ad Copy In: by 22nd of previous month-- no later!!

Issue out: by 2nd week of following month.

## AD SIZES AND RATES:

1/6 page: (2 1/2" x 5") \$25

1/3 page long: (2 1/2" x 10") \$60

1/3 page square: (5" x 5") \$70

## AD CRITERIA:

Due to backlogs, we can only run new ads for music and zine releases. All other ads must be classifieds only. We will not accept major label or related ads, or ads for comps or EPs that include major label bands.

**CLASSIFIEDS:** 40 words cost \$3/60 words max for \$4. No racist, sexist or fascist material. Send typed if possible. Cash only!!! Expect a two month backlog!

**COVER:** Greg Higgins, 1504 S 10th St, Las Vegas, NV 89104

**SELL MRR AT GIGS:** Within U.S., we'll sell them to you at \$1.50 each ppd, cash up front. Must order 5 or more of the same issue. Need street address (not PO Box) to UPS to.

**STORES:** If you have problems getting MRR from your distributors, try contacting Mordam Records at tel (415)642-6800 or fax (415)642-6810. Also available from Dutch East, Get Hip, Smash, Subterranean, Last Gasp, Rotz, See Hear, Cargo, Armadillo, Ubiquity, Choke Inc, Desert Moon and Marginal.

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**Use this mainly for comments & letters.**

**Use phone for ads & other business stuff)**

## TOP

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

# 10

### ROB COONS

HELLNATION-At War With Emo-5"

AGORAPHOBIC NOSEBLEED-Victims...-EP

SHIKABANE-Where Is The Justice-EP

V/A-Fiesta Comes Alive-CD

GACY'S PLACE/SEVEN FOOT SPLEEN-split EP

9 SHOCKS TERROR-Earthy, Wind...EP

DEATHREAT-Runs Dry-EP

NO SIDE-Depressing Day-EP

HIS HERO IS GONE-Monuments-LP

ENEMY SOIL/CORRUPTED-split EP

### DR. DANTE

DIRTYS-You Should Be Sinnin-LP

KGB-Die Lady Di-EP/DISAPPOINTMENTS-EP

B-MOVIE BRATS-Killer Woman-LP

DIRTY BURDS-Dirty Shame-EP/BLAME-EP

PUSSYCATS-Chick A Boom-EP

FELLS-LP/LONG GONES-Heads Or Tails-EP

ROCKET 455-Sees All-Knows All-Tells All-10"

TURBONEGRO/ANAL BABIES-split-45

ROYAL PENDLETONS-Hanging On A String-EP

STREETWALKING CHEETAHS-Do The Pop-45

### JEFF HEERMANN

CANDYSNATCHERS-Dead-45

V/A-Meet The Wolfman-EP

DEAD BOYS-Twistin' On The Devil's Fork-LP

X-RAYS-PCP-45

THE MULLENS-LP

AVENGERS-Two Black Eyes-LP

ELECTRIC FRANKENSTEIN-Fractured-10"

KIM FOWLEY-Outlaw Superman-LP

B MOVIE RATS-Killer Woman-LP

DEAD MOON-Hard Wired In Ljubljana-2xLP

### TOM HOPKINS

HIS HERO IS GONE-Monuments To Thieves-LP

DEATHREAT-Runs Dry-EP

AVAIL/YOUNG PIONEERS-split-EP

V/A-Thoughts And Notions... Con Brio-EP

9 SHOCKS TERROR-Earth, Wind...-EP

DETESTATION-Agony Of Living-CD

ARMA CONTRA ARMA-Let No One Deceive You-EP

AVENGERS-Two Black Eyes-LP

STACK-Mondeservaktion-EP

ANGEL ASSASSINS-Artificial Limb-EP

### CAROLYN KEDDY

DIRTYS-You Should Be Sinnin-LP

V/A-Nothing Beats A Royal Flush-CD

CANDY SNATCHERS-Dead And Alive-EP

CRIPPLES-Breadown-EP

LONG GONES-Heads Or Tails-EP

50 MILLION-Whisky Eyes-45

ROYAL PENDELTONS-You Can Always Love-EP

X-RAYS-PCP-EP

FELLS-LP/OBLIVIANS/SPACESHITS-live

V/A-Killed By Death D'Italia-LP

### RAY LUJAN

PAINTED THIN-Still They Die-CD

PINKERTON THUGS-The Pain And...-CD

TURBONEGRO-45s

LICK 57-Dingbat-EP

BETTYS LOVE CHILD/RINGWURM-split EP

ANN BERETTA-Nobody's Heroes-CD

BASEMENT BRATS-It's All Right-45

LOVE JUNK/TURTLEHEAD-split 45

TEEN IDOLS-LP

CLETUS-Ain't Drinkin-EP

### TIMOJHEN MARK

RUPTURE-Hate Makes The World-EP

HIS HERO IS GONE-Monuments-LP

H.A.F.-Masse Und Rasse-LP/OUT COLD-CD

SERVOTRON-Join The Evolution-EP

9 SHOCKS TERROR-EP/AVENGERS-LP

DEATHREAT-Runs Dry-EP

ARMA CONTRA ARMA-EP

V/A-Fiesta Comes Alive-CD

HELLNATION-At War With Emo-5"

CAPITALIST CASUALTIES-Dope & War-EP

### ALLAN MCNAUGHTON

NEWTOWN GRUNTS-Day Of The Jakey-CD

HARDSHIP-LP

V/A-Kangaroobercity-LP

HIS HERO IS GONE-Monuments To Thieves-LP

V/A-Eat Your Head-CD

PROSTITUTES-Can't Teach Kids Responsibility-LP

SERVOTRON-Join The Evolution-EP

NOFX-All Of Me-EP

DEATHREAT-Runs Dry-EP

H.A.F.-Masse Und Rasse-LP



# MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

**TOP** Please send us your records (2 copies of vinyl, if possible--one for MRR and one for reviewer), or CD-only release. See Records section for where to send tapes. **10**

## RAIMUNDO MURGIA

CANDYSNATCHERS-Dead-45	DISCOCKS-Long Live Oi-LP
B-MOVIE RATS-Killer Woman-LP	DISAPPOINTMENTS-Sex, Drugs & Puke-EP
DELEWARE-Okupiranci-LP	THE LENNONS-Rache Für Elvis-LP
GLUECIFER-Dambuster-EP	ELECTRIC FRANKENSTEIN-Fractured-10"
UNITED BLOOD-Sons Of Liberty-EP	WORKIN' STIFFS/FILTH F.C.-live

## JAH NELL

PROM KINGS-Music To Pass A Stone By-EP	ELECTRIC FRANKENSTEIN-Fractured-10"
PROSTITUTES-Can't Teach Kids...-LP	NO SIDE-Depressing Day-EP
LONG GONES-Shake It-EP	SPAT & THE GUTTERSNIPE/GARAGE RATS-split-EP
DOUBLE FUDGE-Brown Brown Brown-EP	V/A-Songs For The Witching Season-EP
V/A-Killed By Death-LP/VOILENT SOCIETY-LP	DEAD BOYS-Twistin...-LP/AUTOMATICS-EP

## BRUCE ROEHRS

DISCOCKS-Long Live Oi-LP/X RAYS-EP	OXYMORON-The Pack Is Back-LP
THE CANDY SNATCHERS-Dead-EP	LONG GONES-Heads Or Tails-EP
DISAPPOINTMENTS-Sex, Drugs And Puking-EP	UNITED BLOOD-Sons Of Liberty-EP
DIRTYS-LP/V/A-KangarooBeerCity-LP	B-MOVIE RATS-Killer Woman-LP
STEAM PIG-Wy-Id T'D Double IN-CD	SKINT-EP/TURBONEGRO/ANAL BABIES-EP

## LEAH URBANO

AVAIL/YOUNG PIONEERS-split EP	HIS HERO IS GONE-Monuments To Thieves-LP
BROTHER'S KEEPER-live	POWER OF IDEA-LP
ANGEL ASSASSINS-Artificial Limb-EP	CAPITALIST CASUALTIES-Dope & War-EP
UNITED BLOOD-Sons Of Liberty-EP	LACERATION/BAD ACID TRIP-split EP
V/A-Call H Whatever You Want #2-CD	NO USE FOR A NAME-The NRA Years-CD

## JON VON

B-MOVIE RATS-Killer Woman-LP	UNNATURAL AXE-Are Gonna Kick Your Ass-CD
CANDYSNATCHERS-Dead-45	DIRTY BURDS-Dirty Shame-EP
SUBSONICS-Frankenstein-45	PROSTITUTES-LP
AUTOMATICS-Fortune Teller-EP	ELECTRIC FRANKENSTEIN-Fractured-10"
MIKE HUDSON-Unmedicated-45	HATE BOMBS-Ghoul Girl-45

## ZINE TOP 10

A Punk Kid Walks Into A Bar #9	Otaku #3 / Gullible #12
Noises From The Garage #6	F.O.E. #38 / Battle Scarred #1
Underdog #21 / The Way We Were	Zine World #4
Flour Power #8	Pants That Don't Fit #10
The Rain That Fell Last Night Made Me Fall In Love With You #12	

## TIM YOHANNAN

LONG GONES-EP/PROSTITUTES-LP	V/A-Cover Whatever You Want-EP/DEMONS-EP
V/A-Injak Balik!-EP/NO SIDE-Depressing Day-EP	B-MOVIE RATS-Killer Woman-LP/PUSSYCATS-EP
KILL YOUR IDOLS-12"/AVENGERS-LP	CANDYSNATCHERS-Dead-45/X-RAYS-PCP-45
V/A-Bloodstains Across Spain-LP/KBD #200 & 201-LPs	ELECTRIC FRANKENSTEIN-Fractured-10"
DIRTYS-You Should Be Sinnin-LP/PRICKS-EP	PROM KINGS-EP/DISAPPOINTMENTS-EP

## REMA YOUNG & KENNY KAOS

FELLS-LP	AUTOMATICS-Fortune Teller-EP
LONG GONES-Heads Or Tails-EP	DIRTYS-You Should Be Sinnin-LP
DISAPPOINTMENTS-Sex, Drugs, And Puke-EP	CANDY SNATCHERS-Dead-EP
ELECTRIC FRANKENSTEIN-Fractured-10"	B MOVIE RATS-Killer Woman-LP
PROSTITUTES-Can't Teach Kids...-LP	TEEN IDOLS-LP

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#150/Nov '95. NY Loose, #168/May '97. Cretin 66, Fish-Camp, Voorhees-Stalin-Snap-Her, Sick Boys, Splatter-sticks, UK Subs, Distemper, grad-Armed With Anger, heads, Pipe, Pregnant Man, Fi-Enewetak, Fields Of Shit, "Roots Upstairs People, Squidboy, nal Conflict, Rawness, Stink, of Punk--SLF, Undertones". Izgoy, Beltones, Scared Of Chaka, 1-4-5's, Ducky Goblins, Smellie Fingers, "Roots Of Punk--The Essential 1950s".

#156pt 1/May '96. Public Toys, Crunch, Peter & The Test Tube Boys, Skygrain, "Roots of Bomb Unit, Jihad, Purgen, Speed Punk--Siouxsie & The Queens, Remission, Halfings, The Banshees, "Infoshops". Old Man, Deface, "Roots of Punk--Clash, Ramones, Sex Pistols".

#158/July '96. Workin' Stiffs, The Gain, Ashley Von Hurter & The (Young) Pioneers, Hood-Haters, The Process, Brother Inferior, Judge Nothing, Breakups, Not For Rent, "Roots of Punk--The Slits". Buzzcocks".

#159/Aug '96. The Smug-glers, Brand New Unit, Tone Pelado Records, Misanthro-Deaf Pig-dogs, Round Ear-pists, Racetractor, Violent So-Spocks, David Hayes of Too-ciety, Knuckleheads.

#162/Nov '96. Phantom Surfers, Candy Snatchers, The Stain, National Guard, Torches To Rome, Restos Fosiles, Two Bo's Maniacs, Snuka, Redemption 87, Torture Kitty, "Roots of Punk--Los Angeles '77".

#163/Dec '96. The Last Sons Of Krypton, The Prostitutes, Wig Hat, The Boys, Let It Rock, Enemy Soil, Vulcaneers, Half Empty, The Zeros, Deadcats, Teen Idles.

#165/Feb '97. He's Dead Jim, The Millionaires, No-Talents, Blad-Blanks 77, The Hives, The Freeze, Chris Spedding & Other People's Music, Defiance, The Real McKenzies, Savage Malignant, Sea Monsters, Dropkick Murphys, Bou Sou Nezumi, "Roots of Punk--Richard Hell".

#166/Mar '97. Walking Abortions, Hickey, '77 Spreads, Sanity Assassins, Cards In Spokes, Joey Tampon & The Toxic Shocks, Adjective Noun, Suicide King, Lenguas Armadas, Trauma, De Crew, "Roots of Punk--Dead Boys".

#167/Apr '97. The Wongs, Jon Cougar Concentration

#168/May '97. Cretin 66, Fish-Camp, Voorhees-Stalin-Snap-Her, Sick Boys, Splatter-sticks, UK Subs, Distemper, grad-Armed With Anger, heads, Pipe, Pregnant Man, Fi-Enewetak, Fields Of Shit, "Roots Upstairs People, Squidboy, nal Conflict, Rawness, Stink, of Punk--SLF, Undertones".

#169/June '97. Hard Skin, Cluster Bomb Unit, Jihad, Purgen, Speed Punk--Siouxsie & The Queens, Remission, Halfings, The Banshees, "Infoshops". Old Man, Deface, "Roots of Punk--Clash, Ramones, Sex Pistols".

#170/July '97. Bristle, Mine, Tedio Boys, The 4 Cock-roaches, Absconded, Meanwhile. Broken, (Young) Pioneers, Hood-Haters, The Process, Brother Inferior, Judge Nothing, Breakups, Not For Rent, "Roots of Punk--The Slits". Buzzcocks".

#171/Aug '97. Strychnine, Idiots, Patrick Grindstaff of Pelado Records, Misanthro-pists, Racetractor, Violent So-ciety, Knuckleheads.

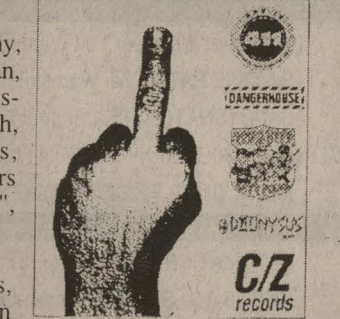
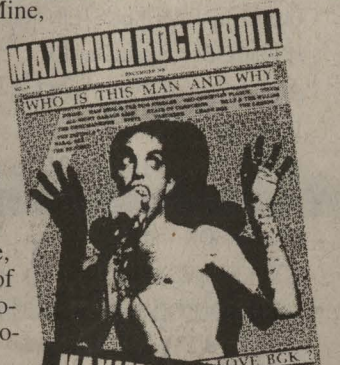
#172/Sept '97. Withdrawals, Judgement, No Motiv, Op-pressed Logic, Truents, Left For Dead, Yellowskin, The Weird Lovemakers, Smash Your Face, Flatus, Straight Faced, Klaxon, X-It, web designer Vic Gedris, filmmaker Doug Cawker.

#173/Oct '97. Hot Water Music, Fat Day, Los Tigres Guapos, Les Partisans, The Bristols, My 3 Scum, The Space Shits, Chris of Pessimiser Records, The Reclusives, Nick Qwik, "Pioneers of Punk: GG Allin".

#174/Nov '97. Stratford Mer-cenaries, Lickity Split, Blad-der, Piss Shivers, Barnhills, In/Humanity, theme issue: Education.

#175/Dec '97. One Man Army, Those Unknown, Boiling Man, Piao Chong, Exploding Crus-taceans, Last Year's Youth, Heartdrops, Dirty Burds, Dimestore Haloes, "Pioneers of Punk: The Henchmen", Filmmaker Lech Kowalski.

#176/Jan '98. The Wongs, Jon Cougar Concentration



## TO BOOK OR NOT TO BOOK...

Hey, here's a question: should we do another Book Your Own Fucking Life for next year? Actually, there's not enough time to solicit all your opinions on this, but suffice to say that we aren't sure if this remains a necessary tool for independent bands or whether people don't really use the resource anymore.

I guess what I'm asking, on short notice, is whether there are any seriously interested groups who'd like to team up with us next year on this, but also whether the thing should exist at all, or whether it should perhaps be spun off and run as a non-print, on-line only web site that could be updated on a regular basis.

Since time is short in deciding all this, anybody who has serious intentions about helping out on this please get in touch immediately.

## WANNA SEND US SOMETHING?!

**Scene Reports:** PUNK'S NOT DEAD! It's happening out there and MRR readers want to hear about it! Hi! My name is Jenn and I input and edit the scene reports that come in. MRR relies on you scenesters out there to keep the pulse of what's happening in your town, write up something fun and interesting about it, and send it in to MRR. Photos and artwork are mandatory. Tell us about local bands, zines, and cool and uncool venues. Include info for traveling punks (non-US scene reports are especially welcome!) such as where to find cheap veggie eats, record stores, and strong coffee. Has your punk scene spawned any communally-run enterprises such as show spaces, cafes or record stores? Are racist or homophobic thugs threatening your scene's harmony? Enquiring punk minds want to know! See details below for format info.

**Interviews:** Boy, is MRR ever looking to improve the quality of our interviews (which shouldn't be hard!) We'd like to get a staff of reliable people across the country and around the world who could turn in some good, probing interviews on a semi-regular basis. We're looking for people who already have some experience doing interviews (perhaps you have your own zine and would like to share some of your best stuff with a wider audience), who can challenge bands (I know, I know, most bands don't have squat to say, but a good interviewer can take them where they haven't been before!) or give some long overdue support for those behind-the-scenes types who do an awful lot of the hard work in punk rock but get little of the ego or monetary rewards. Please give us a call if you are interested in covering new hardcore, punk or garage bands.

**Formats for submitting stuff?** We prefer things typed up on a 3 1/2" computer disk, either Mac (preferred) or IBM. Please don't type in ALL CAPS! If you can't access a computer, then typed up cleanly on paper should work, as long as it's in a fairly common and straightforward font. Graphic stuff? Send photos (B&W preferred, but color OK too), logos, etc. Thanks **Records/zines?** See detailed information listed on the mastheads of the Record Review and Zine Review sections.

**BACK ISSUE SALE:** For every three you purchase, you get a fourth one free!! Please list alternates in case we're out of a particular issue. Price list is on previous page.



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**No Use For A Name**

"Making Friends"

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"Potatoes And Melons.."

**Hi-Standard**

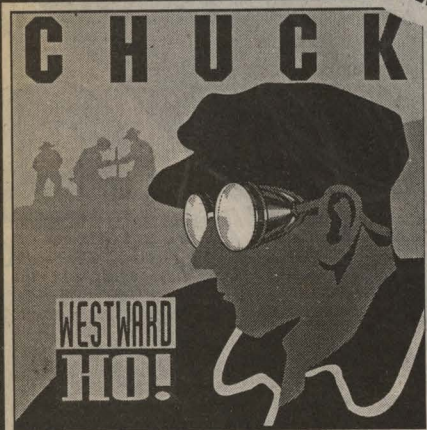
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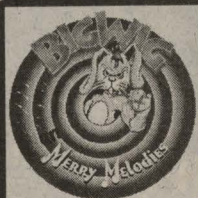
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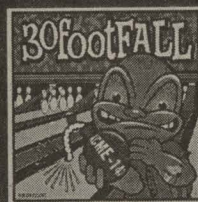


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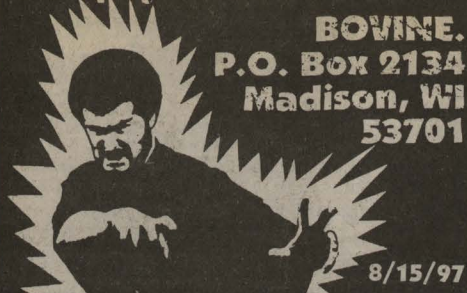
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8/15/97

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## TOMSK-7 BORIS

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A whirling dervish of m/f vocal AZ powerblast  
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Lightning speed vs. brute force !!!  
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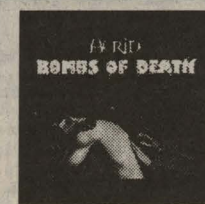
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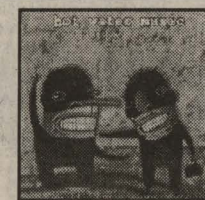
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Coming Winter 1997: Volumes 2 and 3 of RAMONES SONGBOOK (as played by The Nutley Brass)-Nutley, NJ's favorite horn section take on 6 more Ramones tunes easy listening style on these 2 7"s EPs. Volume 1 is still available. See listing below.

Cat#...Band-Title Price

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5750...V/A-Your Ticket to New Jerusalem zine plus a comp LP. Dwsht Zine and Hand to Mouth co-release. Great comp of DC emo-bands including Samuel, Hand to Mouth, Two Person Tent, Coyote, Profit Margin and more. Comes with 72 page mega-booklet with DIY, veganism, politics and much more.....Black Vinyl...\$7.50

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5756...DAYS OF...S/T LP. Very eclectic and varied 1987 D.C. hardcore. Members went on to form Picasso Trigger, Portastatic. Similar to 1980's Dischord stuff.....Black Vinyl...\$8.00

5745...SUPERCHARGER-S/T LP. This LP was originally done in 1991 and was very hard to find. Until now. Rerelease with very raw, fun and sloppy garage that makes you want to start a garage band. They(and about a case of beer) make it look easy. On Estrus.....Black Vinyl...\$8.50(CD #7660 \$11.00)

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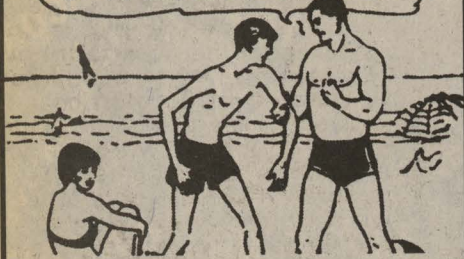
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Dear MRR and readers,  
I recently found out about something that bothered me so much I

felt the need to write in and share the info. I assume that many of you, like me, are concerned about the amount of control corporations are gaining over our lives everyday, or else why would you read MRR, support your scene, and/or independent music in general? But what about those areas of consumerism outside of the realm of music? It came as a surprise to me (though I don't know why I hadn't thought something like this possible before) when I heard that most of the larger, major publishing houses (except for a few — I don't know which ones) are owned by Goodyear Tires. If you're like me, you spend just as much money on books as you do music, if not more. So why care? There are two main issues that come to my mind. One, with this type of system, the publication of fiction or poetry becomes more dominated by the desire to make money than it does to publish worthwhile writing, whether that writing be "literature" or not, fiction, poetry, or essays. Like with music, when the motivations are monetary, the quality and integrity of the work will be compromised in the name of what will and will not sell. Secondly, with so much of the control of what gets published and what doesn't being consolidated into the hands of one group, what you get to read and not read is being controlled as well. That is frightening to me for what are (I hope) obvious reasons. Maybe many of you were already aware of this, and perhaps I'm only stating the obvious, but if any of you are like me, then you did not. Which brings me around to my other reasons for writing this letter. I received this information from what I would consider to be a fairly reliable source; a poet named Ellen Voight, who has published numerous times and continues to do so, and would therefore have a better knowledge of things like this. However, I would rather be certain of this myself, and hence would like to research this matter. The problem is, I don't know where to look for this kind of information. Where do you look to find out who owns what? Secondly, I guess it goes without saying that, at least as far as books go, you should support the small presses (the one I am most familiar with is Black Sparrow, but then again I'm not too familiar with this sort of thing.) Along these same lines, I am graduating from college in the spring, and am interested in possibly trying to start a small press of my own. I am looking for people who are interested in doing the same. As I will be finished with school, I have no ties to any one place in particular, and so I could move just about anywhere I felt the need to. I have no

money to speak of (in fact I have a few debts to pay off first), but I am willing to work at whatever, and put most of that income into something I love. If you are seriously interested in doing something like this, please contact me at Chris Porter/ 19 West Main #6/ Salem, VA 24153. Thanks, Chris

Chris,  
*The 3/17/97 issue of The Nation covers exactly what you're talking about - who owns what in the book trade, and what the ramifications of this have been. A college library would have this, I bet; so would a lot of other libraries. Looking at some photocopies from there, it seems most big publishers (9 of them in the US) are owned by corporations heavily invested in other media outlets - tv, magazines, newspapers, etc. Goodyear does not appear on the list, but companies are so intertwined it's possible they fit in somewhere. (Viacom, Hearst, and Time Warner are examples of who is on there.) I stumbled across this information, and I don't know how you'd find out this sort of stuff in general. Ask somebody at your school. Isn't that what you're there for? Jeff M.*

**B** Hey MRR,  
Do you folks know anything about a record label called IFA Records? They're located in the Northwest (either Oregon or Wash.) and they ripped me off. They carry mostly emo stuff, but they also put out a Swingin' Utters EP called More Scared. I sent for it (on CD) way back on July 11th, and haven't heard from them since. They have a decent website, but their e-mail address is apparently invalid since all my complaints and questions get sent back saying, "address unknown". I just wondered if anyone else has had problems with these shysters and to warn everybody from doing any business with 'em. "Punk" rip offs suck the biggest ass!  
Swede

**e** Dear MRR,  
I would like to publicly apologize to the people that I ripped off from my "Patches, etc." distro, or whatever. I owed 6 people a total of \$77. After almost a year, I have sent back their full cash refunds, along with something to make up for it. I have apologized to them individually, but I feel this is necessary to completely make up for it. So, now, I am done with it all, and everyone is paid back. I am sorry to everyone who trusted me.  
Matt, the Anok 4u2 list patch guy

**d** MRR,  
I couldn't agree more with Phil (MRR 172) in reference to the problem of the zine *Icarus Was Right*. I also sent them my money (\$2 + \$2 airmail) and I feel I was done because I sent this letter last May and I haven't heard from those people yet.

Nevertheless I have also sent orders to other places such as: Germany (Ox, Scumfuck, Plastic Bomb), Australia (Uzurlikzurl), France (Thee Knights of Trashe), and Italy (Speed Demon) and of course even the USA (MRR, Flipside, Jersey Beat, Punk Planet, Tail Spins, Rational Inquirer, Extent, Suburban Voice, and Under The Volcano) and I have received all the material I asked for including a CD sampler and cassette. Thanks.

As you can see there are good guys and bad ones. Let's hope the former are more than the latter. Hope to hear from you soon. Cheers,  
Marcos Nogueira Masciolino/ Lauro Miller 2060/305/ c.p. 1120 - Montevideo/ Uruguay/ South America

**TE** Hi,  
This is Ebro from Charles Bronson. A lot of people are still writing to me about stuff pertaining to the band and I've been really busy and haven't been good with mail, so I just want to tell everyone that Charles Bronson broke up in August. We unfortunately don't have anything that is recorded left over (live or otherwise) that we can use for a split 7", tape comp., etc. and we don't have any t-shirts or records left for sale either. Sorry to everyone that has been waiting for stuff for a long time, all I can say is that I'm getting to it. Feel free to continue to write about CB stuff, but please send a S.A.S.E. or IRC for reply, alright? Thanks, Ebro/ 133 Delcy Dr/ DeKalb, IL 60115

**F** Salut,  
JP from Broken Ear here. Just to let someone know that the record swap yesterday at the Epicenter was great. There was an impressive quantity of records from all over the world and it was amazing to see some records we hear about as references but that we've never or rarely seen. The prices were high though, but it was a question of digging for some little things. Punk records are definitely a business, but it was really a great opportunity, a bit like like going to a library (not to say a museum). I hope there will be some other days like this; I remember some records swaps at Gilman almost 10 years ago with tears in my eyes (well, almost). Bye for now,  
Le Bouffon/ Sacramento, CA

**G** Dear MRR,  
As many of you may or may not know, the infamous self-proclaimed "hatecore" band One Life Crew (OLC) is once again attempting to push its way into the hardcore/punk community with their own brand of fascism. The band first reared its ugly head back in late 1995 when their debut album "Crime Ridden Society" was released by Victory Records. The majority of the record was filled with attacks on





"illegal" immigrants that rival that of the KKK and the Aryan Nation, advocating hatred and violence against these immigrants

under the guise of nationalism. As soon as this "str-HATE edge" band hit the streets it was met with resistance from within the hardcore community. The Internet proved to be one such location for these attacks, on the (at the time) still active news group "alt.music.hardcore".

In the end, after the events that occurred at the Cleveland Hardcore Fest, Victory Records Tony Brummel publicly denounced One Life Crew and dropped them from the label. This was followed by a public apology for subjecting the scene to such fascism and violence.

Now in late 1997 One Life Crew has renewed its attempt to force its way into the hardcore community by way of a new record on Too Damn Hype Records. According to One Life Crew's own intense propaganda campaign, spearheaded by bassist "John Lockjaw", geared at the Revelation, Equal Vision, Straight Edge.com, and the now defunct Victory Records and East Coast Empire Internet message boards, the record is said to contain more fascist ideologies, hate, and violence than the previous one.

In addition to their continued attacks on immigrants from their previous album, One Life Crew has now turned their attacks on homosexuals and women.

The following quotes were taken from the Revelation Records message board and One Life Crew's own homepage ([www.mindspring.com/~kblake/index/htm](http://www.mindspring.com/~kblake/index/htm)) "[...]As for girls being in hardcore, here is the deal... some dumb girl should be at home learning how to cook brownies with a lightbulb and an easy bake oven. Girls are nothing but coatracks for their men at shows... They sell sxe t-shirts and bracelets, be scene tress sluts and suck off half the scene. If any dumb pig wants to prove me wrong, find me, you'll be blowing me within an hour....]"

Along with these attacks on women One Life Crew has turned its hate on other minorities, suggesting "building concentration camps for the handicapped and gays." and attacks on the poor and third-world countries. "[...]we are going after Louis Farrakan, Jesse Jackson for being a poverty pimp, the Klan for being dumb hillbilies, welfare cheats, stupid broads in hardcore, Emo faggots, faggots in general, the 90's backpack hardcore hippy, and all the liberals....]" "[...]I'm so sick of having 28% of my hard earned paycheck go to pay the way for those who have nothing better to do than sit home watch Oprah, deal crack and talk about oppression.

You think that's harsh, who cares. We need to take care of the leach problem

in this country. We need to sterilize the breeders who cannot take care of themselves...." "[...]If I hear another kid say how bad he feels for the suffering of the third world and the poor people rotting in their rat nations, I'm gonna puke. Get over it. They lost life's lottery. We won, they didn't, we got loot, they got nothing. Are we supposed to feel bad? I don't have time to feel bad. Every second wasted on these wastes of space is a second lost to you selves[...]"

If the hateful, fascist diatribes given here sound all too similar those usually pledged by the likes of Newt Gingrich, Pat Buchanan, and the Aryan Nation, you are all too right. What is worse is that One Life Crew presents a unique threat to our community because their threat comes within. Due to the increase in conservative ideals within the hardcore scene, One Life Crew is gaining a following at an alarming rate. On line they refer to themselves as "The Hate Squad" and give themselves names like "Homokilla" and "Aids Kills Fags Dead". This has no place within the hardcore/punk community what so ever! Punk and Hardcore originated as a counter-culture youth resistance movement to the right wing, Christian, bourgeois society. Hardcore, therefore, by definition of its tradition, cannot possibly openly embrace such things as liberalism or conservatism, let alone fascism.

Fascists have long sought to appropriate the music of punk and hardcore to make their ideologies more readily available and attractive to alienated youth, whether it is One Life Crew, Tooth And Nail Records, or "non political (i.e. fascist by commission) skinheads.

This renewed attempt at infiltration has to be exposed and eradicated before it takes root. We have to confront and stamp out fascism at every opportunity. If we don't, the consequences will be disastrous. "In Germany they first came for the Communists and I didn't speak up because I wasn't a Communist. Then they came for the Jews, and I didn't speak up because I was not a Jew. Then they came for the trade unionists, and I didn't speak up because I wasn't a trade unionist. Then they came for the Catholics, and I didn't speak up because I was a Protestant. Then they came for me—and by that time no one was left to speak up." —German Pastor Martin Niemoller

If you want to help contact Too Damn Hype Records and tell them what you think about One Life Crew and fascism infiltrating hardcore, and urge them to drop them from the label. Too Damn Hype [toodhype@aol.com](mailto:toodhype@aol.com) or phone #212 614 1233 fax #212 420 0904. Further, ask your local record stores, zines and mailorder distros to boycott the record and the label until they demonstrate accountability for their actions and drop One Life Crew.

For further information and a list of Too Damn Hype's distributors, e-mail us at [posicore@hotmail.com](mailto:posicore@hotmail.com) Positive Hardcore Alliance

MRR:



I am sick to death of people who talk about their friends' drug use as if it's some kind of badge of honor or way to gain street cred. "A lot of my friends are on heroin... my best friend is on heroin and he's losing the battle... when your friends are on heroin, you start to see what life is really like..."

Whatever. If your friends are on heroin, your friends are stupid. And mentioning their dumb addiction does not make you seem more hard core or romantic or tough or whatever, it just makes you look like someone with stupid friends.

Addiction is a terrible problem. If you can, help your friends get help. Or give up on them and get new friends. But don't fucking tell me about it like its some kind of punk point bonus multiplier. That just buys into and reinforces the romantic trip of a stupid drug.

I'm sorry if I sound like some kind of straight edge or hippy or something, but this really bothers me.

Chris, Snak Fud/ [snackfood@aol.com](mailto:snackfood@aol.com)

MRR,



I just got the new issue the other day and as I was looking through it I noticed an advertisement for a "Cleveland hardcore video". Now I know you have a strict policy of no fascist material in you zine, so I am wonderin' how this made it in.

The video features One Life Crew and Confront (among others). For those of you who don't know, OLC is probably the biggest threat to the punk/hc community right now because they are inside it. If you don't believe me check out their page (you share your server with them) [www.mindspring.com/~kblake/index.htm](http://www.mindspring.com/~kblake/index.htm) I could go into listing quotes from the band on a variety of topics from "going after...emo faggots, faggots in general...and liberals" to "girls are nothing but coat racks...if any dumb pig wants to prove me wrong, find me, you'll be blowing me within an hour." or you could track down a post by their bassist "John Lockjaw" about how he wants to set about "building concentration camps for the handicapped and gays." The fact that your zine has not addressed this issue already really worries me. Please end your silence on this matter and raise awareness about these sexist, homophobic bastards. To many people within the scene simply think One Life Crew is a joke. They need to know that these people are *more* dangerous than Skrewdriver or any Resistance Records band could ever be, because they have support from the right wing within the hardcore scene and their popularity is growing. Thanks for your time.

Braden Govoni/ [XnogamesX@hotmail.com](mailto:XnogamesX@hotmail.com)

Dear Braden,

Thanks for pointing this out to us and the readers. I was unaware of the bands on





the comp or some of their values. And yes, your assessment of the band is accurate. After checking their website, it's plain that they are fascists (no real misuse of the term here!) in their glorification of hate, violence and fear, their homophobia, etc, though it seems that an increasing number of today's "hardcore" bands are cut from the same cloth. To be quite frank, there is nothing 'punk' about this band or that scene. Tim

**J** Ted Rall,  
I'd like to start off by saying you do a great article! I really enjoyed and related to your article in #173, except for one thing..... "I hate frat boys". Now don't get me wrong I'm not going to cry and whine your ear off but merely make a few points. First I am a "punk" (whatever the hell that means anymore) from Flint, Michigan, I'm in a punk/ska band and am involved with the local music scene AND I belong to a fraternity. I could be your best friend and you wouldn't even know it. I will agree with you by saying I don't like "frat" boys, this is where you must distinguish the difference between a respectful individual in a fraternity and a "frat" boy. I think we all would be in trouble if every person hated "dirty punks", or "lazy immature comic book writers", etc. As we both know, they do, but the last thing we need is for intelligent individuals like ourselves to be sucked into making these unintelligent labels. Thanks for reading this and keep up on the good work! Please respond. Cold in Michigan.....  
Ryan

Dear Ryan,

Of course you're right that stereotypes are dangerous, and generalizations are merely stereotypes that don't have as much evidence to support them...but if I were you I'd carefully consider what being in a fraternity symbolizes.

By definition frats and sororities are exclusive organizations—which is to say that not everyone is welcome to join. The historical purpose of college fraternal organizations was and remains the voluntary self-segregation of yourself from the general (school) population. As a frat member, you decide to spend almost all of your time hanging out with other members of your frat—thus denying yourself the opportunity to meet the "geeks", "nerds", or whatever other types aren't welcome in your particular frat.

You may respond that your frat admits everyone who wants to join, and even if that's true, the perception of exclusivity is still the hallmark of fraternities. The very fact that I could use the "frat boy" stereotype effectively is that most Americans

perceive frats as being populated by snobs and jocks. That perception isn't my fault, or even your fault, but it is the fault of the way most frat members act. You could be a great guy, but I might not ever get to know you because you belong to an organization where I might not be welcome. Doesn't that really suck?

My view is that this society is too segregated as it is—by race, class, gender, sexual orientation, etc. The last thing we need is to create further divisions, and I eagerly await the inevitable day when on-campus organizations that choose their members are banned under the Civil Rights Act as incompatible with ideals of equal access and fairness. Best,  
Ted



Lefty,

It was interesting to see your reply to Jason Useless' letter, I was hoping you would write one. I'd just like to comment on your remark that Oakland is "a much more racially integrated working class community than St. Louis I dare say". I grew up in San Francisco and had relatives that I frequently visited in Oakland, but I moved to St. Louis in the middle of high school, so I have "experience" with both regions. I would like to say that although Oakland is definitely much more (refreshingly, I think) racially integrated, St. Louis is *all about* working class. Just about every single motherfucker in St. Louis has a blue collar job, the whole city is basically dirt poor, unlike Oakland, which actually has many "nice" (middle class) areas (due to its close proximity to San Francisco, in my opinion). So, just letting you know that although Oakland has a more racially diverse working class, St. Louis has more working class. So don't be claiming Oakland so hard, yeah.  
Katie (katie.alsup@reed.edu)

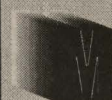


Dear Maximum Rock N Roll,

I am just writing to clear up something written in my Colorado scene report in issue #173 about the venue Area 39. I would like it to be known that the statement made towards them in no way was directed to the people who actually booked the shows there or a few others involved in the place as well. To be honest it shouldn't have ever appeared in the first place. I made a statement that they "beat the shit out of moshers," meaning some of the "bouncers," and about some of the other negative situations there. This was written after the first two or three times I went there. This was when they were first starting to hold punk shows. Then Area 39 started turning out to be a great place with no problems at all, with no more such problems and a lot of fun to go to, with some great live acts. I wrote the scene report about 6 months before it was seen in print, and by then I had forgotten what it had said. I then remembered about 1 or 2 months before it was on shelves some of the things contained in it, and I immediately

called to tell MRR not to print that material for many reasons, one being the Area 39 comment, but obviously it was too late, the article had already went to print. I was trying to do good for our scene by writing it, but I could have caused some harm too. I would just like to give my sincere apology to all of Area 39, or anyone that the comment affected, and to keep up the now good work. If you are in the Denver area, go to a show there!

There was also a lot of changes since the scene report printed, but there isn't room for all of them here, so I'll just mention that some great zines I forgot to mention were *Punk Rag* and *Intox*, and that the new Pinhead Circus album is extremely good. Look for a new scene report in a year or so. Thanks again for all of your time! Sincerely,  
Taylor Nowhere/ *Going Nowhere* fanzine/  
Taynowhere@aol.com



MRR,

This letter is directed to Jessica Allen, through MRR in regards to her letter in issue #173.

I'm a convicted felon, currently residing in a correctional facility in Ohio. I was sentenced twelve months for the vicious crime of wahoing a case of beer. I'm not in any way writing this to cry or plead my innocence because I'm guilty as hell! What I'm writing this for is to maybe understand just what rock this Jessica crawled out from under?!

I'm assuming that you (Jessica) are referring your pathetic opinion toward the rapists, murderers, pedophiles, & the rest of Satan's minions I now reside with. Although under different circumstances there's a good chance I or anyone else could fall within one of these categories, makes me empathize with them to a certain point. You feel we should no access to education, exercise, or even hygiene. Do you realize that these people (me) will get out sooner or later? If you had it your way, you'd be the next in line for my homosexual, crackhead bunkie to rob! Why, you ask? Well you see he's a product of his environment, he doesn't have any type of education, morals, or standards. With the few programs they have here, he may actually walk out of here with some skills, a sense of self-importance, & he may not have the need to hurt anyone else. Apparently you're quite simple, people make mistakes & they call these institutions "corrections & rehabilitation"! Also, no matter what crime I committed, how can you possibly tell me I can't brush my fucken teeth! !!

Jeff M. made an excellent point about the wages we earn within these fences. I only make 60¢ a day, work like a dog, & get enough money to buy soap to wash my ass. The best part about it is, maybe someone will learn some ethics through it all!

One last thing. About your statement of people not wanting to rock the boat & lose





their cushiony lives. Get a fucken backbone! People must walk all over you, what do you say, how about a money order? A convict-

ed beer stealer, Jim Pierce 314-012/ PO Box 540/ St. Clairsville, OH 43950

P.S. To the guy who wrote the column "Rall Deal". For your friend in Noble, jumping papers is not a good idea, but I'll hang out with you down in Austin long enough to then go squat in Amsterdam. I'm out of here in December, so get in touch.

MRR-

**N** Haven't written in a while. Jen's plea for letters inspired me.

I've got to agree with the guy who wrote complaining about BYOFL—it is a joke, a pathetic representation of our scene. I don't know a single band who's used it more than once (they usually learn from their mistakes), and hell, the 10+ listings I sent in for my "whole scene" (I did the work) didn't even get printed. And disgustingly, my beloved hometown of Reno, Nevada is not represented at all. Funny, cuz I sent it by mail and email, just to make sure it made it OK. I don't know the solution—it's the whole scene's fault that BYOFL sucks. Maybe someone should actively seek out & maintain a punk rock phonebook.

Get all the good bands in there cuz we all know they're too lazy or busy to write in themselves. As far as promoters go, though, I'm not sure I want myself listed anymore—I only do 2-3 shows per month but I get asked to do around 15. I have a life outside of punk rock, believe it or not. There are way too many bands touring. Please, practice at home 'til you're great! Then hit the road. I may sound like an asshole but I'm really not—if you were in my shoes you'd understand. All aside, I've got to send sincere apologies to all who sent a tape looking for shows (or for 702) and have never received a response. There's just too many of you. So many, in fact, that the cruddy tapes can bury the good ones! Case in point: Burn Witch Burn for Richmond. Rockin' band, but I didn't even know they had sent me their tape when I saw them play an ill-organized show and asked them why they didn't contact me!

This summer I toured Europe with Scared of Chaka, and after seeing the scene over there, I'm embarrassed at ours. Those kids are way more organized - together they make stuff happen and can effectively stand up to the bad guys (cops, landlords, etc.) The squat scene is fucking amazing. BYOFL should have listings for every single one of them!! Cheers to all who helped—we'll be back in the spring '98.

I was relieved to read Mykel Board's

column in MRR 173—I knew his anti-bike column in 172 had to be a joke. I was a little confused though, and as I read it I seriously checked my calendar three times, thinking it was a little hot to be April. 'Til next time, Pete/Stickerguy/ PO Box 204/ Reno, NV 89504

P.S. Kill Kevin Jones. Listen to Turbonegro. Worship Dystopia.

P.P.S. Some friends and I have started a co-op record store in Reno. It's advertised in here under Rez Mailorder. So, we are #3 in the USA, right? (The only other volunteer type stores I know of are Epicenter [SF] & Extreme Noise [MN]). Come say hi if you're in town.

MRR,

**O** As for ditching BYOFLife. I would hate to see it go, but since I'm personally not offering up any help for typing a new issue I can't really complain. But I have personally used it for tours to, among other places, Thailand, Israel, and the Philippines. It would suck ass for me to lose that kind of resource. However, a regularly updated www version could work. Most people can use a computer for free through library, friends, or school, so alienation might not be too much of a problem. I'm sorry I don't really have any suggestions but I wanted to say something on the matter.

Craig, Your Mother/ PO Box 623/ Pleasanton, CA 94566/ USA



To MRR,

Thank you for reviewing the Larry 7" in issue #174. Although it was a good review, I think the reviewer, Tom Hopkins, was a bit uninformed, unaware, or confused. Larry is not a band, it is my solo project. I play all the instruments on the 7". There is a 1/4 page insert included with the 7" that explains that. I assume Tom didn't read the insert because his review refers to my music as "they" (plural—more than one person) instead of "he" (singular—one person). Also, the album is self-titled as "Larry". Nowhere on the cover does it say "Berkeley Scenester Scum". Tom thought "Berkeley Scenester Scum" was the title of the record. "Berkeley Scenester Scum" is listed on the back of the record as the first song. I know my complaints are a bit petty and small, but mistakes like this wouldn't happen if MRR reviewers were required to spend more time and concentration listening to as well as visually observing the records they review. Thanks, Larry Jackson/ PO Box 1835/ Seattle, WA 98111

Larry,

*You're right! I am very confused. Once I walked all over San Francisco with my shoes on the wrong feet. Even though my feet hurt I couldn't figure it out. That evening, however, a friend pointed it out to me. Whew. It's not easy being confused. Later, Tom*

Dear Larry,

First, your 'album' is a 7". And when there is no obvious title to a 7", we list the first song on a A-side as the title so that people seeking the record can identify it when they come across it. And, yes, it would be great if I could "require" all MRR reviewers to spend copious amounts of time doing all their MRR tasks and not 'waste' time at their jobs, relationships, bands, zines, etc. Thanks for the idea, I'm sure they'll all be thrilled...

Tim



Yo, Maximum, in the house and all that!

Just writing to say the "Stratford Mercenaries" (issue 174) was one of the best interviews I have read in a long time. Steve Ignorant, what a decent geezer, in a no holds barred interview. There I was in London, sitting on a tube reading MR&R, when a hand came out the magazine a grabbed me by the throat-saying "listen to this punk". No, seriously, there ain't many people out there who form a band for two months, then decide to go and play in America. Spontaneity - more of it.

Steve Ignorant hit the nail right on the head when he says there isn't a punk scene in Britain anymore—especially London. I lived in a town in Devon years ago and when the rare thing called a "punk gig" came along, that's all it was, get pissed, meet up with fellow punks, at the gig. "Yeah how's it going," "Nice to see you," "See you at the next one, eh?"

One point he makes, "We're not going to play England." Mistake me if I am wrong, but somebody called the Stratford Mercenaries played East London with Blyth Power and Zounds in September. Nit and lice picking aside, you have made me want to go out and get involved with things, being 33 and nearly a pipe and slippers man. So cheers, Steve Kingett/ South West England

Dear MRR,

**R** I must first admit that I really haven't read MRR since they raised the price. This is not because I am of offended by the publication's anti-corporate stance, not because I am formally boycotting the publication, but because up until now I've really only been able to pay for it on pocket change

In regards to the "Education Special Issue", I am lucky to have a partner in crime that can provide me with such pleasantries from time to time (plus my name is mentioned, so there). I couldn't help but find myself wondering: Would the issue actually inspire people to educate themselves?

I can easily say of myself that I believe education to be liberating—indeed I'd be lying to say that books haven't changed my life, but probably like many people, I didn't really feel the need to read anything





beyond various columns and the Stratford Mercenaries interview. Why? Most of the commentary appeared to deal solely with the task of being a teacher, a figurehead that most likely appears outwardly coercive to most punks.

I personally see teachers as being like Karl Marx was to the First International—a professional and a vanguardist. In all my years on this planet, I can honestly say to myself that public schooling left me feeling cheated—I had never learned that the Wobblies were anarcho-syndicalists, that Stalin was anti-Semitic or even what the 4th Amendment was! In fact, I am enrolled in college and still feel that I am being cheated. The rest of my life is being determined by my performance, a performance I feel I am incapable of, much like you cannot play soccer on a hill. I do not feel that I can grow in the typical classroom setting.

No matter how radical a teacher may slant, they are trying to vote out poverty—the entire institution must be subverted before some things can become a relevant agent of progress. Many students that I know are unreasonably bored with the static nature of the teacher/student relationship because it generally requires a top-down hierarchy in which, almost inevitably, the beholder is on the bottom. Let us suppose that a student was to walk into a classroom taught by Penny Rimbaud; years of preconditioning and social internalization will most likely insure that the students feel (whether subconsciously or not) inferior to Mr. Rimbaud.

It is my opinion (I'm trying to be constructive) that the issue should have offered new ideas and means for education instead of relying on the current means. Look around you—obviously the current means of education are sad failures; why attempt to reproduce them under a new label? Maximum Rock N Roll has lots of influence and people who deny it are imbeciles. Why can't this influence be used to create something new in the punk movement? Even though my name is mentioned (and I've read many of the books listed), I think the book list was a smart idea—why not expand on it? Why not spend more than a couple of pages on it? The book list had many flaws, I think (primarily its limited amount of subjects) but it was no doubt a very good start.

So was the issue successful in its attempts? I am inclined to both agree and disagree. It was successful in that perhaps it will make education more viable in punk dialogue and show how positive education can be. However, it failed in that it didn't fully display how education is ultimately autonomous from the institution of school-

ing. Which, I suspect, will negate the purpose.

This is not to say that the issue was of ill intentions, quite the contrary is true. I'm full of great contempt when I ponder how stupid and apathetic many punks can truly be while they brandish a delusion of being "caring" and "concerned." I do so despise such rubbish and was originally glad to hear that I was not atone in this standpoint.

I apologize if I seem overly critical. Primarily because saying "everything sucks" generates little more than isolation and futility if no alternative is offered. Therefore, I want to reiterate that while the issue failed to analyze and suggest alternatives, it still had intentions good enough to at least safeguard the potential. Ni Dieu Ni Matre, Brad Suspicious



Hey good people at MRR!

Micke from Frank records in Sweden here! I have a comment on the review of the Electric Frankenstein/Hellcopters 7" split on our label in issue #174. It was a great review and we're really glad you liked it Shane, but you missed an important thing...you never gave any credits to Frank Records, only to Intensive Scare.

Intensive Scare was unfortunately on the cover with their logo but they backed out of the deal just when we had the cover printed! So we thought that we'd just enclose a leaflet that clearly says that Intensive Scare Records backed out... Well for us this is the biggest release so far and when someone like MRR (biggest punk zine in the world...) doesn't give us any credit for a release that's totally ours, it's not just a scratch.. it's a goddamn Tyson punch right in our face. I mean we're small, underground as hell and barely got money to release things... we need all the help we can get. So please correct this in next issue... Cheers! Micke Hyman, Frank Records/ PO Box 103/ S-771 23 Ludvika/ Sweden



Felix Von Havoc,

I enjoyed your debut column (it brought back a lot of memories) but I have to disagree with your contention that MRR is now the establishment. Sure it's *established* but MRR has always covered whatever is the current form of rebellious rock 'n' roll + evolved with the times. Yeah, MRR has covered a lot of bands that have gone on to mainstream success but to their credit the coverage came when there was still some potency + urgency left in those bands and when it becomes apparent that a band is motivated by money + fame, MRR drops them like a hot potato and makes a point to expose them for the greedy bastards that they are.

Besides, do you think the type of bands that gets covered now (Candy Snatchers, the Hookers, Nashville Pussy, etc.) will ever have a video on MTV? I think fucking not!

They'd have to be neutered first!

As for MRR being less political than it once was (I have to agree that it is), I think it's a good thing. I think that a good balance between politics and music has been achieved. I'm *glad* you don't see as many bands that are overtly political because a) they're no fucking fun - who wants to be preached to? and b) I know what my political beliefs are, + I don't feel like I need to be constantly reminded of them. The last time I checked, this rag was called *Maximum Rock'n'roll*, not *Maximum Riot'n'Unrest*. If you want more politics, go read *Anarchist Circle Jerk* or something. I want to find out about bands that will knock me on my ass, not about some workers' uprising that happened 100 years ago, or even worse, political philosophy, for cryin' out loud! It seems fucking silly to me, these things seem to me to have little or nothing to do with everyday life.

The only part of MRR that is politically useful and interesting to me is Nathan Berg's corporate know-who. (Three cheers to Nathan!) It is well-written and is actually relevant to life in the USA in 1997. Oh well, 1983 is long gone, there's no use in wishing it was still here. Anyway, like I said, I did enjoy your column but I think MRR is still a vital publication and is a long way from "the establishment." Sincerely, Tim Lakritz/ 3301 W. Normandale #1064/ Ft. Worth, TX 76116



MRR,

Felix Havoc is boring. He is stuck in the eighties like some punks are stuck in the seventies and like the deadheads are stuck in the sixties and rockers in the fifties, etc. Punk rock is all about creating something new. It's about living in the present. It's about reality. Felix has a sick sentimental longing for his youth. Grow up guy.

The 90's are a great time to be interested in hardcore. Not only do we have the recordings of past great bands, but we have lots new bands making excellent music. Check out Suppression, Excruciating Terror, Spazz, Agoraphobic Nosebleed, etc. Hardcore is better than ever. Even Code 13. They played my town this summer and they were great. Does Mr. Havoc think that his own band sucks?

In ten years time there will be people who will be crying about how much they miss the glorious '90s, whilst the real punks will be listening to new music!! DJ Fine/ 10235 NE Prescott #53/ Portland, OR 97220

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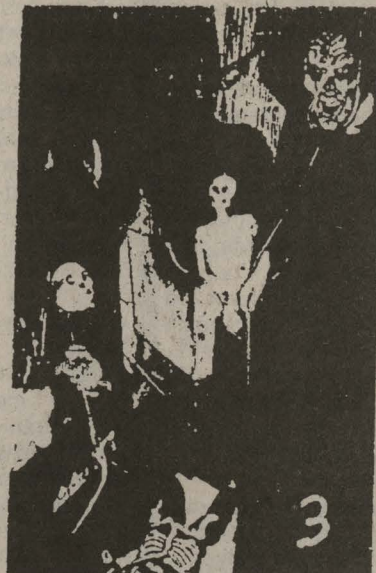
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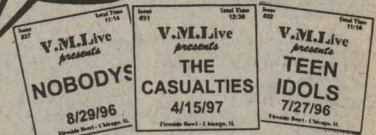
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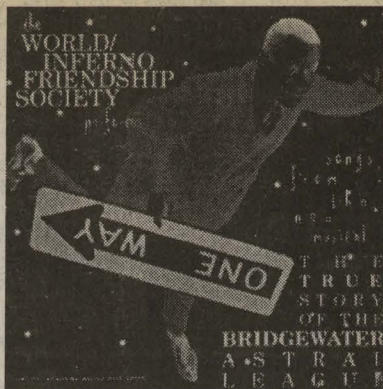
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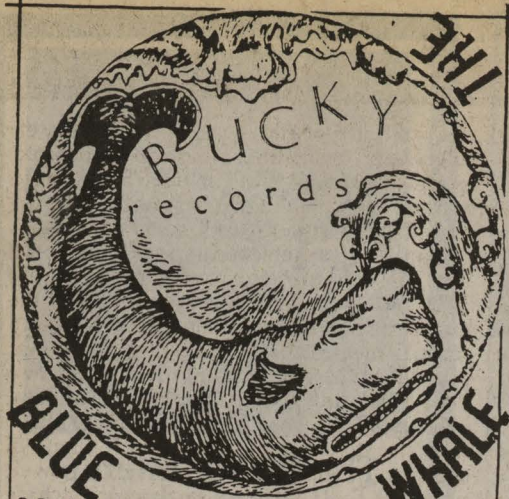


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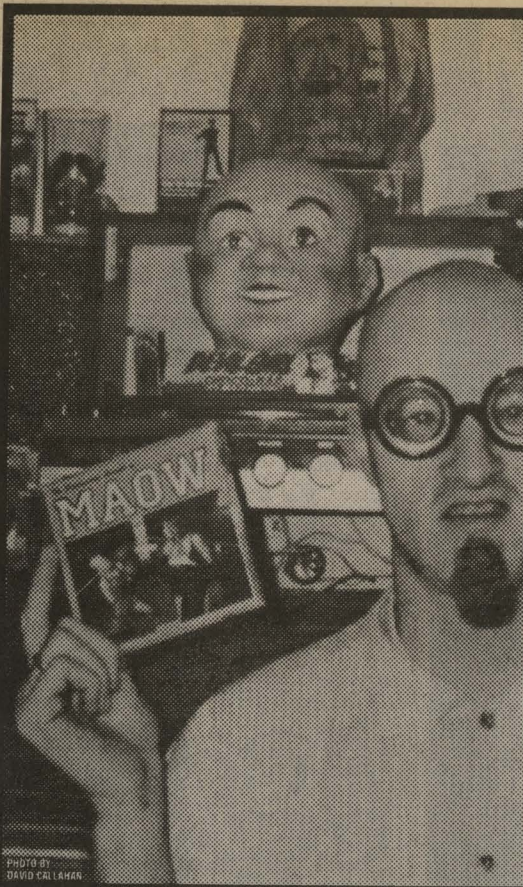


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# COLUMNS

OPINIONS EXPRESSED ARE SOLELY THOSE OF THE COLUMNISTS  
AND (THANKFULLY) ARE NOT MRR EDITORIAL POLICY



## TOP FIFTY REASONS WHY I HAD MY BLONDE HAIR BUZZED OFF IN LIEU OF A FLATTOP THAT IS PRETTY MUCH BACK TO MY NORMAL FUDGY BROWN COLOR EXCEPT FOR LITTLE OUTCROPPINGS OF LEFTOVER BLONDENESS ALONG THE PERIPHERY OF THE HIGHER FOLLICULAR ALTITUDES

1. PUSSY. Obviously, the coolest hair color to have is black, not blonde or brown. However, every non-black-haired moron who dyes their hair black looks like a TOTAL fucking nincompoop, and, worse yet, sometimes you're supposed to, like, look these people in the eye or in the hair or whatever and talk to them without snickering, like you actually are taking what they say somewhat seriously or something. Dying one's brown hair blonde, then chopping off the blonde parts tells chicks "yes, i have a problem. However, i'm not so busted up by my own uncoolness that i'm resorting to the El Dolto approach of trying to make myself look suave by dyeing my hair black and coming across about as cool as Bobby Brady or similar giddy twit, so, what the hell, at least i know my limitations. Lay me!" Yes, chicks dig a dork that can be strong in the face of adversity, and the only thing that could stop me from plucking the babes like an orchard of vine ripened double-X cantaloupes is the possibility of alien invasion by sentient, rampantly-reproducing turkey nuggets as outlined in MRR #175. Furthermore, ZZZPP-STT! BzAAppp! FrZZtt!!! BzzTTT! SkwEE!!! attention humanS. do not be alarmed (yeT). i am turkuloR, imperial commander of the alien invasion forces currently making their summeR residence in reV. nØrB's icebox (again, as outlined in mrr #175). as with all other sentient life-forms in the galaxY (except the brits), we of planet nuguluS9 speak american, with the only syntactic variance being that we put our capital letterS at the endS of words, unlike yoU basS-ackwardS meat-blobs, which is why earthH will eventually fall to the glorious, colon-cleansing invaderS from pleasant and hard-working nuguluS9!!!! we have decided that this twiT has leaked QUITE enough data regarding our presence here on earthH, and are pre-empting his fudgy brown asS with some minD-control messages of our own. we inform you of this because we have noticed you earthlinG punk rockerS are so prone to mindlesS obediencE that it actually WILL NOT MATTER if you know you are being blatantly assaulted with propaganda messages or not, so fuck iT. we have observed, from our frigid outposT next to the microwaveable pancakeS and sausage, that onE of your lesS-lame planetmen, "fifl whO useD tØ bE iN teengeneratE" by name, has formed a new band called the tweezerS, who perform NOT in the kamikaze garage-punk style of his prior combO, but in an oft-ma-

igned, sometimes-briefly-popular, occasionally verging-on-extinct, and generally under-appreciated musical vein known as "power poP." while the band's album, "already!," is no threaT to the yuM-yumS' "sweet as candy" LP for "power poP albuM of the yeaR" honors, the fact that it was emitted by the guY whO useD tØ wear the frickinG dØG cØLLAR iN teengeneratE indicates that power poP can no longer be ignored and/or chained up in the attic and fed a bucket of fish heads a week like barT simpson'S evil siamese twiN by punk rock'S governinG bodieS such as earth'S punk instructioN manual maximuMrockNroll. iT is the opinion of the nuguluS9 invasioN party, inC., that, when confronted with the now-unignorable re-emergence of power poP as a perceivedly viable form of rock actioN (however temporary), the mrr chiefS-of-staff will do one of two thingS: 2) banish power poP from the "typeS of musiC contributorS are alloweD tØ writE about" list, or 1) publish a series of articles entitled "the roots of power poP" which, if past performance on topics like "the 100 besT albuM coverS of all time" is any indication, would be sØ fUcking wRONG and sØ wRONGLY fUcked that we would have to detonate our jillioN-megaton "asS-nukeR mark VI" turkogeN warhead right the fuck theN and theE and fUck the slave labor penS (eR, you didn't hear that). iN any event, our eventual master plan for invasioN revolves around your rock communitY becoming briefly enamored with some of nuguluS9's outstanding local bandS, such as "nuggethawk," "the tribblemen," and "spaceshits UK," at which time you will gladly allow us the freE ruN of your homeland (i mean, it worked for the british invasioN, and theY didn't even speak american). unfortunately, your culturE is not yet at the stage where you are ready to embrace our great scene [our bands are superior to earth'S since, by imperial decree, 18 months after a band is deemed "cool," they are rounded up and publicly slaughtereD] [actually, i guess that's no different from america], so it is in our best interestS to speed you through your planet's quite predictable musical fadS and fancieS as quickly as nuguly possible (i mean, same-old-same-old: somebody learns a real kidS cover, and it's cool, and no one careS. theN other people learn real kidS covers, and sTILL nobody careS. theN, for no apparent reason other than "iT caught on," eVERYBODY starts learning real kidS covers, and then for the next twenty earth years, you gotta put up with the same yo-yoS who didn't care about real kidS covers when real kidS covers were cool playing real kidS covers and acting like they're cool for doing sØ. we of nuguluS9 are NOT known for our patience in these matterS. iF you currently know a real kidS cover, you are cool. iF you don'T, don't bother learning one. we will be telling you what songS to cover shortly. iT will be faster and more efficient this way [we nugulanS do not consider the real kidS "power poP," by the way, we see them as treading some type of land-O-taint betwixt power poP and punk rock. sØ therE] [and, so there is nØ confusioN, when we say "power poP," we mean a modifieD post-sixties americanization of early sixties merseybeat, which itself was a modified post-fifties english-kA-zatioN of fifties american

r&R/r&B {the earth legend says that the fulfilgence of british beat bandS that sprung up around the mersey river in the 60'S was due to mersey-dockinG sailorS bringing back the latest heP vinyl from the usA. yeah whatever}. thiS musical form enjoyed a spurT {more jokes like that lateR} of mainstream popularity from 1979-1981 {primarily on the coat-tailS of the hugely popular knack} and also served as a stopgap measure of sorts to contemporaneous punkeR types who, finding themselves in a post-T-70'S-punk/prE-80'S-hardcore musical dead spot, really had little other choice but to take an interest in the power poP thanG til something better emergeD. notable power poP bands of the last teN earth yearS include the figgS {whO rule, and are no longer on a major label, so therE}, the smithereenS {whose first album is oK, but, all in all, were an awful damn annoying and sucked live}, and material issue {whO bite totally, but don't you wonder how many times that guY got his dick sucked for writing the line "i don't need a girlfriend, i need an accomplice"?}. mosT power poP albuM of the '79-'81 skinny tie era are presently considered essentially valueless and can be found for cheap in the "geT theS the fuck ouT of here" bins at your local used vinyl emporiuM; to facilitate brief interludes of shoppinG pleasurE before we exterminate you like the vermin you are, our human minD-slave will now download all relevant data regarding his late 70'S/early 80'S power poP collection (oH, here's the standard pre-skinny-tie 70'S power poP catechism: blaH blaH blaH raspberrieS and badfinger blaH blaH flamin' groovieS move to england blaH blaH bomP recordS blaH cheap trick blaH blaH the nerveS blaH biG star alex chilton blaH), includinG how much you should feel comfortable paying for these stupid recordS which usually only have like one to three good songs on 'em, what sonG your crappY band should cover (we nugulanS are already indignant over the fact that none of your jive-asS earth rockerS seem to be able to cover any rose tattoo song other than "nice boyS"), and, where applicable, how these recordS relate to our minD-slave'S peniS. enD transmissioN. ZZZPPSTT! BzAAppp! FrZZtt!!! BzzTTT! SkwEE!!! ...hmm, i suddenly feel the strangest compulsion to make known all relevant data on my collection of Skinny Tie Era Power Pop records. How odd. Could it be something i ate? (all records are LPs unless duly indicated) THE A'S • s/t (\$4, 1979) Skinny Ties: 1 out of 5 members. Suitcoats: 2 Berets: 1 Saddle shoes: 1 pair. Song You Should Cover: "Teenage Jerk Off" Scienti-Fact: The first side almost totally sucks; the second side is pretty much great. Song most relevant to my penis: Oh, GEE, i haven't a clue (hint: it's not "Grounded/Twist and Shout Interpolation") • "A Woman's Got The Power" (25¢, 1981) Suitcoats: 3 Skinny Ties: None Flat chested girls drinking milk: 1 Stupid motherfucker still wearing the same pair of lame saddle shoes: 1 Song you should cover: The vast majority of these bands were signed to two record deals; the first albums were usually recorded quickly and cheaply, thus do not suck; the follow-up LPs were usually recorded not quickly and not cheaply, thus do NOT not suck. As is the case here. Scienti-fact: Photography by Hubert Kretzschmar!!! THE (PAUL COLLINS) BEAT



# COLUMNS

• s/t (\$4, 1979) **Suitcoats:** 1 Striped shirts: 1 (horizontal) **Skinny ties:** None **Song you should cover:** The first album is sort of a classic, and, you will probably want to be a hipster and cover something off a more obscure record because you are so, you know, cool. If not, Jesus, above all else, **DON'T cover "Rock N Roll Girl!!!"** Whattaya, nuts? **Scienti-fact:** This is the only record known to me that has the song lengths timed out to tenths of a second. "Rock N Roll Girl" clocks in at 2:16.8. Please make a note of it. **Song most relevant to my penis:** "I Don't Fit In" • "The Kids Are The Same" (\$2, 1981) **Song you should cover:** "Will You Listen," which is, conveniently, the only good song. **Scienti-fact:** If you cover the incredibly lame title track, i will punch you. That song is so pandering and horseshit (i don't know much about them there pol-lee-tics — but i apparently know enough to tell YOU what to do!) it makes John Cougar Mellencamp look like Patti Smith. Ugh, there's a thought. • "To Beat Or Not To Beat" mini-LP (\$1, 1983) **Suitcoats, Skinny Ties, etc.:** At this point in their careers, who the fuck cares how they dressed? **Song most relevant to my penis:** Sadly, there is no title track. **THE CICHLIDS** • "Be True To Your School" (\$4, 1980) **Striped shirts:** 1 **Chicks in weird checkered clothes:** 1 **RC Cola belts:** 1 **Sweatbands:** 2 **Song you should cover:** "Bubble Gum." I'm tellin' ya, this is a monster chick-punk hit!!! **Scienti-fact:** Guitarist shares surname with guitarist of Mr. T Experience. **Song most relevant to my penis:** "14 or Fight" **DIRTY LOOKS** • s/t (\$5, 1980) **Suitcoats:** 1 **Skinny ties:** 3 of 3 **Song you should cover:** "Let Go" or "They Got Me Covered" **Scienti-fact:** The fat bass player is actually not Garth from "Orgasm Addict" era Buzzcocks, as i once stated. Huh, stand them fat bass players on their head and they all look the same... **THEFOOLS** • "Sold Out" (\$2.50, 1980) **Suitcoats:** 2 of 5 **Skinny ties:** 1 of 5 **Striped shirts:** 1 horizontal, 2 vertical **Song you should cover:** "Night Out" **Scienti-fact:** The only bandmembers who appear heterosexual are the two guys in the vertically striped shirts. Adjust wardrobe accordingly. **GREAT BUILDINGS** • s/t (\$3, 1981) **Suitcoats:** 4 for 4 **Blonde chicks in red dresses:** 5 **Lamps:** 2 **Song you should cover:** "...And The Light Goes On" **Song most relevant to my penis:** "Hold On To Something" **Scienti-fact:** One/some of these guys became the Rembrandts, who did the theme song to *Friends*, a TV show i have never seen. **THE JAGS** • "Evening Standards" (\$4, 1980) **Suitcoats:** 4/4 **Ties of inappropriate width:** 2, not counting the bolo tie, fucking Limeys. **Song you should cover:** "Back Of My Hand" is sort of the hit, so "Woman's World" might be cooler. **Song most relevant to my penis:** if i was double jointed, i guess "Back Of My Hand" would work. **GREG KIHNS BAND** • s/t (\$they pay you, 1976) **Dumb looking rock guys standing in front of music stores with their guitars:** 1 • "Greg Kihn Again" (15¢, 1977) **Skinny Ties:** None **VW Beetles:** 1. Gotta love that East Bay! • "Next Of Kihn" (\$2.50, 1978) **Ties of inappropriate width:** 1, but no Volkswagens. **Song you should cover:** If you cover "Cold Hard Cash," i'll pat you on the back; if you cover "Museum," i'll kiss you. Even if you're Chaz! **Song most relevant to my penis:** "Chinatown" • "With The Naked Eye" (99¢, 1979) **Striped shirts:** 1 **Vox Teardrop basses:** 1 **Song you should cover:** "Roadrunner," which is itself a) a Modern Lovers cover; b) the best

car song ever written (and penned by a fucking total NERD, too! Put *that* in your nitro-burning drag-punk underground and smoke it!); and c) one of the best songs ever written, period. If you are unfamiliar with "Roadrunner," you have way worse problems than figuring out what power pop songs your band should learn in lieu of "Hey Suburbia," er, i mean "Brand New Chevy," er, "Savage," uh...well, you know what i mean... • "Rock N Roll" (\$3, 1981) **Striped shirts:** 1 **Vox Teardrop guitars:** 1 **Song you should cover:** "Valerie" **Song most relevant to my penis:** "Can't Stop Hurtin' Myself" **THE KNACK** • "Get The Knack" (\$5, 1979) **Skinny ties:** 4 of 4 (back cover only) **Really lame disco vests:** 4 of 4 (front cover only) **Songs about getting action:** 3 **Songs about NOT getting action:** 4 **Songs about shooting heroin or Buddy Holly covers:** 2 **Scienti-fact:** The first time i heard "My Sharona," i thought they were singing "M-M-M-Mice Roller! M-M-M-Mice Roller!" **Song most relevant to my penis:** "Frustrated" **Song you should cover:** This is one of the Top 20 albums of all time and is therefore beyond your reach, little man • "...But The Little Girls Understand" (\$2, 1980) **Skinny ties:** 4 (inner-sleeve) **Song you should cover:** "Hold On Tight And Don't Let Go" **Scienti-fact:** I am almost as bored with this as you are • "Round Trip" (\$2, 1981) **Skinny ties:** < 4 **Song you should cover:** "Boys Go Crazy" **Scienti-fact:** If this record wasn't meant to be an intentional reincarnation of the Monkees "Headquarters" LP, i'll snort Lik-M-Aid. **GARY MYRICK & THE FIGURES** • s/t (\$3, 1980) **Guys wearing vertically striped shirts:** 0 **Guys who don't look like flaming homosexuals:** 0 **Song you should cover:** "Living Disaster," which Boris covered for our first two years of existence until we woke up one day and noticed our vertically striped shirts were missing. **NIKKI & THE CORVETTES** • s/t (back in print! 1980) **Matching v-neck horizontally striped shirts:** 3 of 3 **Doable:** < 3 **Song you should cover:** Fuck you, i told you to cover the Cichlids, asshole! **Song most relevant to my penis:** "Boys Boys Boys." Hey! Stop that! **THE NOW** • s/t (\$4, 1979) **Skinny tie-to-tie-of-inappropriate-width ratio:** 1:1 **Horizontally-striped-shirt-to-skaggy-blonde-rock-trash-chick-with-Harley-belt-buckle ratio:** 1:1 **Song you should cover:** "I Wanna Go Steady With You" **Song most relevant to my penis:** "Flex Your Muscle" **Scienti-fact:** Shane White is a big fan of this band, but, to my knowledge, none of the members have ever performed nude. **OFF BROADWAY** • "On" (\$4, 1979) **Suitcoats:** 3/5 **Striped shirts:** 1 **Lowercase Gill Sans Italic:** Plenty **Times i went to go see this band in the 80's:** 1 **Times they showed up:** 0 **Times my band played with a reunited version of this band in the 90's:** 1 **Times i spent the entire set calling them names for not showing up in 1982:** 1 (it was really great the time they didn't play, there was, like, a riot, and people were tearing up the lobby and shit, and one rioter rips this framed watercolor off the lobby wall, and the mob starts passing it overhead, and i'm kinda not really rioting or anything, because, fuck, this band only had one good song anyway, what's there to riot about, and right when the big framed watercolor passes over my head, the cops bust in to defend the property rights of the landed gentry, or whatever, and the mob splits, and, for what seems like an eternity, i have this big framed and glassed watercolor painting precariously balancing on my

head. The cops watch it fall off and hit the floor, then i split too) **Song you should cover:** "Full Moon Turn My Head Around," a total fucking classic. Go figure. • "Quick Turns" (5¢, 1980) **Fat guys with bad haircuts:** 1 **THE ONLY ONES** • "Special View" (\$4, 1979) **Scienti-fact:** I traded this album for AC/DC's "Let There Be Rock," but "Another Girl Another Planet" is still a good song. **Song you should cover:** Since both "Another Planet" and (non-LP) "Oh No!" have been done to death, i say "City of Fun." The Celibate Rifles already did it, but i won't tell if you won't. **Song most relevant to my penis:** "The Beast" • "Baby's Got a Gun" (\$2, 1980) **Eyeliner:** Unfortunately. **Song most relevant to my penis:** "Strange Mouth" **THE OUTLETS** • split ep w/ Boys Life (\$6, 1980) **Song you should cover:** "Knock Me Down," that's a fucking gem. **Scienti-fact:** The old lame Massachusetts band "Boys Life" should not be confused with the current lame Kansas City band of the same name. • "Bright Lights" b/w "Best Friends" (\$3, 1982) **Song you should cover:** Hint — not "Bright Lights." Actually, Down By Law did "Best Friends," so fuck it. **Scienti-fact:** This band doesn't have too bad a rep considering they only wrote like two good songs before they turned into Loverboy. **PEARL HARBOR AND THE EXPLOSIONS** • s/t (\$1, 1980) **Chicks gross enough to make one re-think the whole "stripes are good" philosophy:** 1 **Song you should cover:** "Shut Up And Dance" **Scienti-fact:** ONE GOOD SONG ALERT! ONE GOOD SONG ALERT! **Song most relevant to my penis:** "Get a Grip on Yourself" **Song most relevant to my penis that doesn't sound like a Stranglers song:** "The Big One." **PEZBAND** • s/t (\$1.50, 1977) **Male singers named "Mimi":** 1 **THE PLIMSOULS** • s/t (\$4, 1980) This band was way too critically acclaimed, so i refuse to discuss them. **THE POP** • s/t (\$1, 1977) **Mannequins-to-band-members-on-cover ratio:** 5:2 **Scienti-fact:** I hate this band, they sound like the fucking Potatomen. • "Go!" (25¢, 1979) **Scienti-fact:** They don't sound like the Potatomen on this one, but they still suck, and there are no mannequins on the cover, so who do the fuck do they think they are, anyway? **THE PROOF** • "It's Safe" (\$5, 1980) **Song you should cover:** "I Want You," but fully half this album is great. **Scienti-fact:** There are 11 Corn Curls on both the front and back cover, but the front only has 7 M&M's as opposed to the back cover's 9. Coincidence? I think not!!! **PROPAGANDA** • "Calling On Moscow" 10" (\$4, 1980) **Striped shirts:** 4/4 **Televisions:** 39 **Cameras:** 43 **Radios:** 42 **News clippings:** 46 **Songs you should cover:** "Cowboys Alone" or "Something About You (I Don't Like)" **Scienti-fact:** the song "Two Lovers" is about two gay guys, and the one guy not wearing a vertically striped shirt has his arm around another guy. A ha! **GAY! THE RECORDS** • s/t aka "Shades In Bed" (\$4, 1979) **Scienti-fact:** The same 10 songs were released in a totally different order under a totally different name with totally different album artwork in both the US and UK; both records have gatefold sleeves with completely different pictures on them, and, in both completely different gatefolds, the SAME member is posing with a lit cigarette. Boy, he really musta been paying attention that day in fifth grade when he found out smoking was cool. **Song you should cover:** "Starry Eyes" has been done to death, i say the runner-up is "Teenara-



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ma." Either that or the b-side to "Starry Eyes," "Paint Her Face." Song most relevant to my penis: I'd like to think it's dead even between "Paint Her Face" and "Teenarama," but "All Messed Up And Ready To Go" seems to be a fan favorite as well. • "Crashes" (25¢, 1980) Don't look here, the joke is in your hand! **THE ROMANTICS** • s/t (\$2, 1980) *Skinny ties:* 4 Times i saw this band: 1 Times they didn't suck: 0 • "National Breakout" (\$3, 1980) *Songs you should cover:* Both "Tomboy" and "Stone Pony" kick ass. Song most relevant to my penis: "21 And Over." Not. • "Strictly Personal" (\$3, 1981) *Bolo ties (a.k.a. "Neckwear of the Enemy"):* 4 Songs you should cover: "Bop" or "She's Hot" Song most relevant to my penis: "Don't You Put Me On Hold" **SHOES** • "Black Vinyl Shoes" (\$2, 1978), "Present Tense" (\$2, 1979), "Boomerang" (\$3, 1982) *Scienti-quote* "Testosterone? What's that?" Song most relevant to my penis: "Will You Spin For Me?" **SORROWS** • "Teenage Heartbreak" (\$1.50, 1980) *Skinny ties:* 2 of 4 Beate boots: 3 Song you should cover: "Bad Times." Wow, you must be really bored. • "Love Too Late" (5¢, 1981) *Scienti-fact:* Dee Dee Ramone's new solo record really sucks, you know that? **STARJETS** • "God Bless Starjets" (\$3, 1979) Song you should cover: "Any Danger Love" *Scienti-fact:* This is the only skinny tie era power pop band known to me who wore Chuck Taylors on their album cover. Party on. **STIV BATORS** • "Disconnected" (\$7, 1980) "The Lord And The New Creatures" import comp LP (\$10, 1987) Song you should cover: FUCK what the neighbors say, EVERYBODY COVER "EVILBOY" until the WORLD is forced to ADMIT that Stiv's power-pop stuff was DAMN NEAR ALMOST AS GOOD AS all but the very best DEAD BOYS STUFF!!! Fuck you!!! Fuck you!!! Fuck you!!! *Scienti-fact:* Fuck you, Stiv doesn't answer questions like that!!! **TAXI BOYS** • s/t 12" (\$6, 1981) *Bad haircuts:* 4 Bad haircuts belonging to John Felice: at least 1. **BRAM TCHAIKOVSKY** • "Strange Man Changed Man" (\$2, 1979) Song you should cover: Sorry, the Bomb Bassets already beat you to "Girl Of My Dreams." Boy, now you're fucked. • "Funland" Song you should cover: Is anyone really gonna cover "Why Does My Mother Phone Me?" just because i said so? Who's making me write this endless drivel? Sentient turkey nuggets from space or something??? OWW!! MY HEAD!!! **20/20** • s/t (\$5, 1979) *Black shirts:* 4 of 4 *Horizontally striped skinny ties:* 1 *Pale blue bathroom tiles:* many Song you should cover: After recently completing a cover version of "Yellow Pills," i have decided that anyone who isn't an idiot would have covered "Remember the Lightning." • "Look Out!" (\$1, 1981) *Skinny ties:* 0 *Good songs:* 1 Song you should cover: "Nuclear Boy" Song most relevant to my penis: "Beat City" • "Sex Trap" (\$1, 1983) Yeah, i got a lot to do with my life **THE VAPORS** • "New Clear Days" (\$6, 1980) *Song-titles either one word long or having something to do with Japan:* 6 of 10. Song you should cover: As stated years earlier, "News At Ten" is The Vaprous Shit. Actually, any song but "Turning Japanese" or "Letter From Hiro" would place you in my favor. Song most relevant to my penis: Ah, yes, the endless debate: "Turning Japanese" or "Prisoners?" *Tastes great! Less filling!* Course, there's always "Sixty Second Interval"... • "Magnets" (\$2, 1981) *Scienti-fact:* You think you got problems, i paid six dollars

for this. **THE YACHTS** • "S.O.S." (\$2.50, 1979) *Suitcoats:* 4 *Dinghies:* 1 Song you should cover: "Semaphore Love" by a mile; i don't know why everybody thinks "Yachting Type" is the hit — then again, i dunno why four Brits would start a power pop band with a fucking nautical fixation either...maybe these guys could fight the Taxi Boys in the WWF's Transportation-Schtick-Of-The-Week-Rumble. John Felice 3:16! Song most relevant to my penis: Well, it's either gotta be "Box 202" or **ZZZPPSTT! BzAAApp! FrZZt!!! BzzTTT! SkwEE!!!** ...all right, humanS, you've suffered enough...remembeR: the nuggeT tollS foR theE...wE now return you to your regularly scheduled column, already in progresS...**ZZZPPSTT! BzAAApp! FrZZt!!! BzzTTT! SkwEE!!!** **PUSSY.** Chicks dig a guy who can talk about his hair for two straight months, and the only thing that could possibly stop me from being neck-deep in poonanny by next week is the million-to-one shot that somebody finds out about the power pop records i have hidden in my closet. Yeah, right. And sentient turkey nuggets might fly out my butt. Uh-oh. Gotta go!



I'm Erich Schulte, a student at Sonoma State (Aka A coma state) in Rohnert Park Ca. This column is basically going to cover the censorship of the American media. Probably, starting next month, I'll be presenting specific stories and issues that have been ignored or suppressed by the mainstream media. This column though, is going to focus on the basics of censorship. The first area to address is whether the media is censored, or self-censored at all. I'm sure many of you have never come into contact with the idea that our free press may not be free. At SSU, we have a nationally recognized organization called Project Censored (which I am not a part of). For over 25 years, Project Censored has been dedicated to publicizing stories that have been left out of the mainstream press. The most recent Project Censored Yearbook included the following stories; "Child Labor is Worse Today than in the '30s," "Russia Injects the Earth With Nuke Waste," and "180,000 patients Die Annually from Treatment in Hospitals," along with 22 others. Chances are, these issues seem important to you. After all, few Americans are in favor of child labor (at least in the U.S.), the Russian policy could easily have global consequences, and most of us will be in hospitals at some point. Chances are also that you've never heard of any of these events, even though many of these stories are over two years old. Why not? One reason could be that the stories are not well documented. However this is not the case. Project Censored's stories are actually usually taken from the mainstream press, where they are just very under-reported. Additionally, the project, as well as other critics

such as Noam Chomsky, usually document their findings better than the mainstream press. Clearly, if you are going against the mainstream, or making very controversial claims, you'll need much more evidence than someone who is merely regurgitating the mainstream views, or discussing such vital issues as the status of John Wayne Bobbit's cock.

How and why important stories go unreported is an area of some controversy. The most "leftist" of the prominent views, and the one I most agree with, is best represented by the Chomsky/Herman propaganda model. This model stipulates that all information must pass through five filters on the way to becoming "news." They are; 1) the size, concentrated ownership, owner wealth, and profit orientation of the dominant mass media firms, (most people know that this point is met, but may not know to what extent. In 1994, there were, 7 major movie studios, 1,800 daily newspapers, 11,000 magazines, 11,000 radio stations, 2,000 TV stations and 2,500 book publishers in North America. 23 corporations controlled over 50% of the business in each medium, and since then, that number has shrunk.) 2) advertising as the primary income source of mass media (this is obviously the case) 3) reliance of the media on information provided by the government, business, and "experts" funded and approved by these primary sources and agents of power, (This one's a little more complicated, but two examples come to mind immediately. One is how one of the biggest stories of the 20th century was almost not broken. Woodward and Bernstein were the only two reporters who were pursuing what became Watergate. Most other reporters were relying on the White House press secretary for information. Surprisingly enough, the White House told the press that it had not done anything wrong. This is still basically how things are done today. Next time you watch the national news, note that they have a "White House correspondent," who will probably be reporting from in front of the White House, and will give mostly information provided by the White House. The second example is the production of video news releases by PR firms. These are video productions, made to look exactly like news reports from correspondents. VNRs are often integrated directly into local news broadcasts, without any indication of what they are. Its hard to find out how common this is, because nobody will admit to using them, but PR firms are not spending big bucks on VNRs because nobody uses them.) 4) "flak" as a means of disciplining the media, (We all know about advertising being pulled from shows like Married With Children because of letter writing campaigns by various god squads. But what few know is that similar "flak" is dished out for different reasons. For example, when a boycott group ran ads on a Boston TV station, exposing the Folgers Coffee's close ties to an El Salvadorian terror state, Folgers' parent corporation, Proctor and Gamble, pulled all its advertising [which is quite a lot] from the station. After that, not a single station in America would run the ad.) 5) "anticommunism as a national religion and control mechanism. (This last filter is a little out dated, but if we change anticommunism to "the dominant ideology", as suggested by Robert W. McChesney, it is revitalized.) I feel that these filters best



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account for how our media works. Any unreported, important stories, such as those discussed earlier, that I've come across, can be explained by the filters. However there are other views on why the media is so skewed.

A more moderate view is that for the most part, the media simply reflects the expectations of the people. For example, we (for whatever reason) expect communists to be evil. Therefore, when a communist regime commits atrocities, such as those in China, or Cambodia, it is widely reported, because it supports our expectations. However the American people tend to believe that the U.S. is benevolent, and acts in the interests of freedom and democracy. So, when the U.S. acts in a brutal, or totalitarian fashion, in Central America for example, news of the events is offensive to the people, and is therefore ignored. Those who support this idea often acknowledge the corporate influence. This idea makes a lot of sense, and I think it is in part true. However, it doesn't seem to cover all the bases as well as the Chomsky/Herman model to me.

Finally the most "rightist" view is most significantly represented by AIM, or Accuracy in Media, which is basically a conservative Washington think tank. It is worth noting that AIM receives most of its revenue from corporate sponsorship. AIM criticizing the media for being too liberal on social issues, as well as political. The fact is that most reporters tend to be Democrats, although editors are usually more conservative, and AIM feels that this shows up in coverage. One issue that they point to is the fairly favorable coverage of the globalization of government. For example, the existence of institutions such as the UN, the IMF, and the World Court (who don't get an acronym for some reason) is rarely criticized in the press. Of course there has always been a strong isolationist sentiment in this country, and much of the public would like to see the power of such organizations limited, or removed. AIM also criticizes the portrayal of social and moral issues, such as homosexuality, in the media. They are very critical of the mostly favorable portrayal of gays in the media. This is a separate issue from what I've been talking about, but it's an important part of AIM. It is pretty clearly true that the entertainment media are to the left of the general population on the issue of homosexuality, for example. However this is largely due too the fact that the entertainment media are more divergent than the news media. What's on Ellen, doesn't have anything to do with what's on Full House but what's in the New York Times, and what's on CNN are connected in all sorts of ways. Because of this, you can have a show, like Ellen, that most Americans might dislike, or even find distasteful, but as long as it has say, 8 or 9 million people watching every week, the network doesn't really care. To make it brief, check a controversial TV show or movie against the filters above. There's no reason it filters out, so it's existence, in spite of the fact that many Americans don't want it there, actually strengthens the propaganda model. Regardless, AIM are correct in their assessment of the entertainment media, and also on criticisms of several specific issues. However AIM doesn't seem to notice the lack of objective coverage on issues like the US

Involvement in various terror states and regimes.

If these various groups could agree on one thing, it would probably be that this has been an oversimplification of their views, but hopefully this will provide an introduction to the debate over media censorship for some new people. The basic reason for this first column is to establish that there is a need for news sources outside of the mainstream media. Future columns will be mostly dedicated to being one such source. I'll try and present stories and issues that are important to most people, but are not receiving mainstream attention. However, the only way you can really circumvent the mainstream media is to seek out other sources. Zines are a good start, but usually a little slim on content, so here are some of the resources used directly in this column. Toxic Sludge is Good for You, lies damn lies, and the PR industry, by Stauber and Rampton is an excellent, but frightening book, which focuses only on the PR industry. It's short, and very readable. It even has comic strips, so its great for casual readers. Same goes for the Project Censored yearbook, Censored, The News That didn't Make the News and Why, by Jensen, including the comics. You can probably order both of those at your local bookstore. Chomsky's stuff is seminal, but it's a little thick, so if your not used to these types of books, you may wanna hold off, or get them just for browsing. Most bookstores will have something by Chomsky, but he wrote Necessary Illusions, and Manufacturing Consent, with Edward Herman, specifically about these issues. Saving the best for last, Manufacturing Consent, Noam Chomsky and the Media, is an amazing documentary on Chomsky that focuses on this subject. It won something like 13 awards around the world, and is just fucking incredible. If you live in the North Bay, you can order it for rental at any Video Droid, otherwise all I can tell you is that the American Distributor is Zeitgeist Films, 247 corner street, 2nd floor, New York, NY, 10013. (212) 247-1989. Its not that hard, to access alternative media. Just go to the nearest bookstore or news stand, and you should have no problems finding something.

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Brace yourself for the deluge. Two months worth of columns in one long winded, hard to follow combination.

I'm in this temporary phase where I'm uninspired. It's happened before, so I know what to expect. I get tired and want to go home and go to bed instead of hanging out with friends or going to a show or doing work. I'm unmotivated, and of course it's this circular thing where I go home and sleep or watch TV and then I get mad at myself for

slacking off and not being super productive, and I just feel worse about it. I know that I overwork myself and that these kind of phases are just momentary lapses which help me to prevent burnout, but I still get frustrated.

I'm also at the point where I have the luxury to be unmotivated. Is it San Francisco or is it just me getting a little older and not being so glassy-eyed and enthusiastic? I used to feel this need to go to every show just because I knew that my presence there would make a difference, just in the sheer number of faces in the crowd. Now I don't feel that need. Mostly importantly, this is because I don't live in a small town any more. Well, there are certain shows where I do still feel that obligation, one's which I DON'T think will be big or I don't think will have a large turnout. But the point is, that's lame. Well, it's just time to admit that usually I don't really like going to shows, and all of these years I've been going either to socialize or out of some weird sense of moral obligation (which few others seem to share). Most bands bore me after five minutes on stage because they don't have any enthusiasm or passion. I swear, the band can suck musically but be really into what they're doing and it will be a good show. But that's so rare. (Of course it's more rare that the band is enthusiastic AND I like their music, but then, I'm really picky about what I like. And my musical tastes do hinge more on how enthusiastic and cool a band and their motivations are than the music sometimes. There are more than a few bands whose sound grew on me because I liked and supported what they were DOING, beyond what music they played). But, I have the luxury to not go to shows because there will always be more shows. There is no danger of the only show space in town shutting down for lack of attendance, and there's no danger that bands will stop coming to the Bay Area.

These realizations I've been having about my own thoughts and habits (that I think it doesn't matter if I go to a show or otherwise support the scene) is one of the most detrimental trends within punk. As people get older, as their scene gets bigger, or as they move on to bigger places, they begin to have those same thoughts. This is damaging because as a scene gets bigger it takes away the personal responsibility and personal connection that exists between an individual person and the rest of the "scene" (or community, I guess). The most important and vital part of punk to me is the personal interaction that goes on between people. That's what makes it real and what makes it more than just music. That's what makes people put in time and effort, because punk is something that they have a personal connection with. Punk depends on the personal input of a lot of people, and the more detached we get from it the less responsibility each of us feels to make an effort. I've often thought about how punk is, or should be, so decentralized, just all of these small, tiny scenes linked together by a larger network of communication (the part that MRR and all zines play along with letter writing and personal communication). Or rather, that everyone's main focus should be their local, immediate scene, the good parts which keep the interested and involved.

It follows naturally that my personal



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goal is to seek a way to actively maintain that level of connection even on a larger scale, in a larger scene, and even in a town where it feels like I don't matter to the well being of the scene.

The whole personal responsibility issue is one that I take very seriously. Someone asked me recently what I think is good about punk as a youth culture. My response is to paraphrase Howard Zinn, a historian/writer, author of "A People's History Of The United States". He once said that the biggest obstacle to social change is not that we don't realize that the need for change exists, or that we don't recognize injustice when we see it, it is that we don't realize that we have the power to do something about it. Punk takes personal responsibility and drops it in your lap. It teaches empowerment. For most people it happens sneakily - you're tricked into caring about your local scene and feeling your efforts are meaningful there, and before you know it you understand that you could change the world if you tried. The Do It Yourself ethic = personal and social responsibility. That's more than you can teach someone in a classroom, and it's more important than teaching someone to care about a single issue, it's something that teaches you a way of looking at the world and your place in it. That's what is important about punk rock as a youth culture.

Now that I'm way off the point, I'll remind you that the original idea was to talk about how I've been in this unmotivated, self-critical slump recently. Let me think for a few minutes about what DOES motivate me, and how I've gotten over this kind of "slump" in the past. First and foremost, friends. People I know who are amazing and inspiring and who make me feel dumb for slacking off. If Theo can do all that, I must be able to do at least half as much. If Chuck can make music that is so fucking awesome and inspiring, why can't I do that?

The way I keep myself motivated is to surround myself with those people and those things that make my life interesting, that are inspiring. When I get tired like this I just need to put on the old favorite records and call my old friends, and I'll remember. I know the way to get over it to is remind myself of all of the really awesome and amazing people who exist out there, who I, in some ways, feel this responsibility to.

Part of that is NOT slacking on my correspondence and communication with people. It's easy, but much less rewarding and constructive, to mope around the house and go through the motions. It's more taxing and more difficult work to keep in touch with everyone I know and love, but that's what keeps me going (my phone bill attests to that). I've often said, and it serves to repeat it, that punk is my access point. It is my tool through which I meet people that I like, respect, and admire.

That is why feel this responsibility to translate those things that I think and feel, which inspire me, into something new that hopefully will motivate someone else.

I guess it could be construed as an arrogant thing to say or think, that I can motivate or inspire people, but I don't think it is. It doesn't take something monumental or earth-

shattering to be inspirational. It's the simple things that friends do. It can definitely be the THINGS a person DOES or CREATES, but it can be how a person interacts with others, how they conduct their life.

Yeah, that's my optimism coming back through. I once indirectly asked Tim Yo (in an interview, a couple years ago, maybe), what he thought about change and punk, when I asked him if he felt that MRR has been successful he replied that it hasn't been, because so little has changed for the better. But I prefer to be an optimist, to believe that I can change things with enough will-power and know-how. I guess if I didn't, I would just lie about, eating good food, having sex, and enjoying myself while waiting for the world to fall apart around me. There's no middle ground. I either care, and accept personal responsibility, for everything, or I let it all go.

I could have summed this up simply by saying that I feel it is my responsibility. That the way to help punk, activism, or social change, is to take personally responsibility onto yourself for everything you see around you. I could have said it that way, but it isn't my style.

A few last words:

1. The other thing I've been thinking about a lot in connection with punk is how this scene is so often made up of people who are rejected, in some way or another, from other scenes. You didn't fit into your religious, family, or neighborhood community or you wouldn't have left it to come to punk. But when you take all of these misfits, more often than not anti social and emotionally fucked up, and lump them all together, there's no wonder that there are problems. We try to date and marry each other, form bands and collectives, and be a community, without addressing any of those underlying problems which we bring in to the scene with us.

Mostly I think, though, that the rest of society is hardly better off.

2. I write a personal column because that's what I like to write and to read. Why do you care about my musical tastes or my personal perspective on anything? Because it helps you, as a person, relate to me as a person, and it helps you understand where I am coming from and my motivations for doing certain things.

3. A woman named Tracy has contacted me about a dissertation she is doing on women in punk and hardcore. She needs to hear from women out there about everything from shows and zines to bands and music...contact her for more information on her project at: 36 Bournville Lane, Bournville, Birmingham, B30 2LN, England, email: tab524@novell3.bham.ac.uk.

4. In my last column, I had a few notes about women's/alternative health care and I would like to take a moment to ask anyone interested in this (very broad) topic to write in because I am planning on having an article or special issue on the topic in a few months or so. I have some loose ideas of what I would like to include, but I am open to suggestions.

5. Many thanks to Hot Water Music for the continued inspiration. And props to everyone from the Legion of Doom in Columbus, Ohio (and to Brad Watson for explaining that "props" comes from "proper respect").



I do hope you enjoy the reviews this month, gentle reader.

The Track Star label has a pretty good gimmick. Each release comes with a bio of some famous runner. I hope they do one of the South African lady who tripped up the American runner during the Olympics way back when. Anyway, the SONG OF KERMAN "Fetters Say" EP never really goes anywhere. Sung and preached vocals over rather plain and cleaned up hardcore with no fast parts. Some power would be nice. There is a good written piece in the lyrics about the scene getting its shit together. (Track Star, PO Box 60, Forked River, NJ 08731-0060)

It's crunchy hardcore with plenty of breaks. It has some soft parts. It has screamed vocals as well as sung parts. The bass does some interesting meandering at points. All this is on the ROOSEVELT "Spine" EP. (\$3, Boxcar, PO Box 1141, Melbourne, FL 32902-1141)

Jesse(boy): "Hey, Tom, what are you doing?" Tom: "Reviewing the TUNGWOOD EP." Jesse: "What's the verdict?" Tom: "They bring me back to the sounds of bands like PHLEG CAMP, though not as upbeat. The drums sound great and the strained vocals have an interesting quality to them." Jesse: "Can I borrow your truck?" Tom: "No." (Star-crossed, PO Box 146374, Chicago, IL 60614-6374)

Try and imagine the most obnoxious song you ever heard or saw CLICK-ITAT IKATOWI perform. Lots of herky jerky guitar, the bass cord is either pulled out or the amp has been turned off, and the singer is reading really important poetry from his 10th grade journal. Voila, it's CROM TECH. Oh, if you're a robot this may be for you. (Ixor Stix, no address)

Fans of ugly ass hardcore with crunch should check out some of Schema Records releases. STICK FIGURE CAROUSEL has a complex, metal lead guitar style with a vocalist whose annunciation and harshness make it hard to read along with the lyric sheet. Supa sick. The tempo varies with the kind of breaks that lead me to believe a live set would've been the best. According to my sources there is a member of CONVERGE in IRE, which is only somewhat apparent on the IRE EP. There's a good deal of a metal influence, double bass, and some crunchy chugg, but there are breaks a plenty with long vocal centered parts. The lyrics are full of political lines in the sand, which is an improvement over what I found to be a wishy washy abortion stance on their split LP with SEIZED. It's gotta be pro choice with no apologies or second guessing. (Schema, PO Box 1161, Battle Creek, MI 49016-1161)



# COLUMNS



Sloppy spell checking on the HOURGLASS/NEW DAY RISING CD drove me to near madness. My column is full of typos, but it's not really meant for the ages, y'know? I'd hope a band would think the message in their lyrics was. Anyway, HOURGLASS come out of nowhere and hit me over the back with a folding chair WWF style. The singer is pulling out his vocal chords with his fists like he means it and the music pounds away with him, with lots of mid tempoed mayhem with dueling crunch guitars, sometimes high sometimes low. The slow parts, however, are way to lengthy and how much feedback can you really play with? The NEW DAY RISING tracks are much harsher than anything else I've heard from them. The halts in the music with full on emotive singing are there, but with less frequency. The majority here is hoarse, abrasive vocals over crunchy tunes somewhat similar to MEREL. (MooCow, PO Box 616, Madison, WI 53701)

You know what the best part of the copy of the PIEBALD "Sometimes Friends Fight" CD that I got is? The word Promo written all over it in magic marker. That aside, I really dig PIEBALD and this is more good stuff, mainly because it is quite different from past releases. None of the pretty-core stuff here, all of this is from the gut with somewhat low rumbling guitar and bass. No soft guitar picking at all. If it weren't for the trademark off key vocals this might be a different band. My favorite stuff so far from these yankees. (Point The Blame, 10738 Ave. Millen, Montreal (PQ) H2C 2E6, CANADA)

TUESDAY's "Freewheelin'" LP is full of pop soaked emo. At times I'm reminded of PROMISE RING with more drive, FRANKLIN without the harmonizing, and even JAWBREAKER without the depression. Good hooks, though an EP with just the catchiest songs would have been perfect. From a label usually squeezing ska into punk. (Asian Man, PO Box 35585, Monte Sereno, CA 93030-5585)

Modern hardcore is a really obnoxious term, so I'll just say that ENFOLD mix up guitar crunch, hoarse vocals, occasional harmonics, long steady buildups to mayhem, and occasional poetic lyrics on their EP. One band member uses his part of the thank you list to thank Jesus which I think is really fucked up. I've been to a lot of shows where Jesus shows up and ruins everybody's fun. He always gets too aggro in the pit, drones on an on about his piercings and name drops. "Hey, did you hear that FEEDERZ song? Yeah, it's about me." (La Familia, Wermolingstr. 42, 48147 Munster, GERMANY)

RED MONKEY has some good lyrics on their "The Time Is Right" EP. Their musical approach, though not their sound, reminds me of HUGGY BEAR (and I'm pretty sure it isn't just the accents making me say this). The ideas are the focus, with the music slowly driving it forward, with the guitar not nearly as much of a player as the bass and drums. I need quicker pace, but all in all this is pretty cool and sort of catchy. (Troubleman, 16 Wil-low St., Bayonne, NJ 07002)

I saw SUBMISSION HOLD recently and while they were entertaining, I think I'll stick to their recordings, which I'm aware is quite the opposite of many folks stance on the band. Live I found the songs way too long. Plus,

political banter on stage is usually only of benefit when its been thought out a bit. The point about punk men needing to stop interrupting women when they're speaking is dead on accurate though. OK, their EP on Farmhouse has the distinct female vocals with fairly eclectic, well constructed, but direct hardcore. And no, I don't think they sound like SPITBOY. (Farmhouse, 488 Madison Dr., San Jose, CA 95123)

KILL HOLIDAY doesn't appear to have broken up as I had thought. Their new EP has less of the QUICKSAND sound I thought their first EP had. Of the two songs here one is surprisingly poppy, but without any sweetness and at times the vocals almost have a 50's rock ballad sound. The flip has a well produced post hardcore sound with lots of semi chug, weird guitar sounds, and soft but not wimpy vocals. (Simba, 30 Park View Ave., Leeds LS4 2LH, ENGLAND)

On the GET UP KIDS/COALESCE EP each band reworks a song by the other into more their style. Remember the BORN AGAINST/SCREECHING WEASEL EP? GET UP KIDS offer up a song with mid-west emo stylings but no offkey vocals and the music has some guts. COALESCE aren't nearly as maniacal as I remember, pretty slow end hardcore with gut spat vocals. (Second Nature, PO Box 11543, Kansas City, MO 64138)

BEACON tunes down their bass and guitar in such a way that I can't help but think of HELMET slowed down quite a bit. There's real thickness to the bass, brothers and sisters. Now there are quite a few times when the guitar is kind of sweet sounding but then the bass will kick in and start giving orders. (Subjugation, PO Box 191, Darlington, DL3 8YN, UK)

We find the singer from HELLBENDER on the MILEMARKER EP but none of the JAWBREAKER influence the former band had. The b side is a really slow monotonous drag and should be avoided. The A side has real cool impassioned, speaking fast like a confused old man vocals with music that follows in a slightly upbeat way, but only slightly and never really trouncing the moodiness. You're only going to get into this if you like your songs on the long side, which I don't. (Clocked Out, 3817 Sweeten Creek Rd., Chapel Hill, NC 27514)

It has taken some time, but the KARP LP is now in the column. KARP is easily one of the best live bands out there, even if they don't move around much. Super fucking loud, repetitive, and unrelenting damage heaped on the ears. As for capturing the live sound this gets the ugliness of KARP a lot better than the last LP. Still, I'll take 'em live. "Ding dong, fucking with your head, I'm fucking with your head" x 100 sweet thing. (K Records)

So, I ask Jessy (girl) "what's that I HATE MYSELF 12" sound like?" She replies "I dunno, emoish." Yeah, thanks lady. So emoish is a start; lots of strained full out vocals over steady, rhythmic, mid paced tunes that at times remind this city dweller of NAVIO FORGE but not as dramatic. The vocals get clear enough to provide the tunes with the necessary character to keep you coming back. It's a one sided 12" so you can record something on the blank side and destroy the music industry. (no address, try Blindspot

mailorder)

Well, I'm sad that I missed seeing FRANKLIN when they were in Frisco, but that's what happens when a person is as out of the loop as I am. I'm curious as to what their new LP on File 13 sounds like because I've really enjoyed all of their past super harmonized pop filled super developed but simple releases.

I'd also like to know what the new SINK-ER EP sounds like on Sunny Sindicut. I've gathered that it's old unreleased tracks. Their EP of several years back was awesome; two songs that had cool simple but distinct bass lines that contain the the guitar and real killer "hey, I mean these words, and I'm mad and sad" vocals. So, get the old EP cause it's probably likely that songs that took 5 years to come out probably aren't that strong.

Demo tape darlings the ANGEL ASSASSINS are back in the column with an EP. They've kept just a trace of the San Diego sound (much like HEROIN [really]) which makes their sound somewhat familiar but the energy here is all their own and makes it worthy of the rotation pile near your turntable. I'm especially pleased by the shortness of the songs, the speed level, and the fact that the "art" sound is barely there. (Hymnal, 1892a, Market St., SF, CA 94102)

So long as I've mentioned demo tapes I'll make a quick note of one recently received from HAND OF GOD. Does anyone remember FRAIL? They kind of came and went in a burst of EPs, but seem to have made an impression on this band. Super distorted guitars at time melodic, then chugga chugga, then frantic with a vocalist at his peak of hoarseness (though not as awesomely spastic as the FRAIL vocals). The lyrics are all of a political nature, and though clumsy are all of interest. (187 Lark St. Apt. 2, Albany, NY 12210)

Keep sending the stuff in friends.

Endnotes:

1. Gambling City Rankings: 1) Las Vegas
- 2) Reno 3) Biloxi 4) New Orleans
2. If anyone has an X Swatch they'd like to sell or trade get in touch. 1950 McAllister #1, SF, CA 94115.

## TIME, BACKWARD!

richard/  
rich/  
rick/  
ricky/  
dick/  
dicky  
owens



Sometimes we suffer crushing blows. No Joke. Sometimes the people we've exalted and carefully, or carelessly, placed upon pedestals and idealized for various reasons come tumbling down at the most inopportune, unexpected times. But, as a friend of mine often admonishes, and always with a bitter tone of indifference, if one exalts another as a hero and places them upon a pedestal one must, when the time comes, also be prepared to tear the designated hero down from that pedestal. I found myself doing just that as I prepared to write this month's column.

A couple of years back, goofing around



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at a Jersey state college, I sat in on a lecture given by a professor known throughout the campus community as a radical dissident. During the '60's, at the height of the civil rights movement, this professor, then a student himself, was a member of SNCC and highly active in the anti-war movement. In 1968 he was present at the Democratic National Convention, even having his teeth knocked in by a police officer's night-stick during the melee that characterized that sordid affair. The man walked the walk and now I was listening to him talk the talk.

During the lecture he discussed the HUAC hearings. He condemned them, of course, and spoke with revelry of the cultural icons who resisted the hearings by refusing to 'name names' as those subpoenaed were expected to do by Senator Joseph McCarthy and his entourage. This professor spoke with a fervor, a zeal for the subject, frothing at the mouth even. He was a live wire, ranting on and pacing furiously from one end of the lecture hall to the other. I was on the edge of my seat, watching the man with wide, anticipating eyes, waiting to receive the punch every statement he made packed.

The climax of that lecture was an anecdote about one of the hearings that John Steinbeck appeared at in 1957. According to this professor that hearing in '57 shook the foundations of American repression with revolutionary ferocity. After being vehemently attacked by the committee for some time, McCarthy, sitting across from Steinbeck, glared down at the writer, and asked the inevitable question: *Are you now, or have you ever been a member of the Communist Party?*

As told by this professor, Steinbeck took some time to think the question over, allowing the words to roll back and forth through his mind. He remained surprisingly aloof before the committee that had the ability to crush the most popular of celebrities. Then, amidst a deafening silence, the Nobel Prize winning writer sat back in his chair before the committee, calmly crossed his legs, coolly lit a cigarette, and said, "Yeah, I'm a communist."

I was deeply impressed by the anecdote. The display of unmoving confidence Steinbeck put forth during that hearing, as told during the lecture, really took me. In a matter of seconds Steinbeck found himself perched stoically on a pedestal my idealized vision of dissident heroes.

Now I'm in San Antonio, Texas. I've been here for eight weeks, seeing the sights and poking around with the scene a little down here. A friend and I, on a sunshine midday afternoon, while wandering around the streets of this touristy, decrepit little town, eyeballed a small Mexican cafe buried in a back street. On the side of the cafe was a mural of Emiliano Zapata, the personage that shrouded the Mexican Revolution of 1910-17 in glory—the same revolutionary luminary that shaped the spirit of Subcommandant Marcos and his band of guerrilla soldiers that rose up in Chiapas, Mexico in January of 1994. My friend wasted no time in getting through the door of the cafe.

Inside the cafe's walls were papered with other paintings of Zapata as well as a good number of photographs from the Mexican Revolution. The proprietor of the joint was a

middle-aged Mexican man. The man, perfectly amiable and welcoming, looked like the stereotypical image of a Mexican gangster: thick black hair combed back and held down tightly with a hair net, tan chinos, a black button down shirt with the top button done, a thick goatee, and two arms sleeved with intricate tattoo work, a spider web on each elbow. And the place was packed to the hilt. Dishes banged relentlessly behind the counter. The grill sizzled ominously. Smoke filled the cafe. I was elated we stumbled upon such a great place. In short, we ordered, ate, and left, making note of the restaurant's name, *Magrita Cafe*. We determined to go again soon.

Walking away from the cafe I remembered that I wanted to pick up a copy of John Womack, Jr's biography of Zapata. I hit the nearest shop, a small used book shop just down the street from the cafe. Why not try, right? Rather than having the biography the clerk in the book shop handed me a copy of John Steinbeck's *Zapata*. For the second time that day I was smacked upside the head. I had no idea Steinbeck wrote a screenplay based on the life of Zapata. Steinbeck was just looking better and better up there on that pedestal as the days went by. His display of defiance at the HUAC hearing, *The Grapes of Wrath* and now *Zapata*. I resolved to do some research and write the following column about Steinbeck.

A week or two after picking up *Zapata* I hit the San Antonio Public Library and picked up *A Life in Letters*, which contained a significant amount of Steinbeck's correspondence, and a biography of Steinbeck. I immediately wanted to look into Steinbeck's dramatic performance at the HUAC hearing in '57, so I scanned the index of both the book of correspondence and the biography for content on McCarthy and HUAC. Searching through the volume of correspondence first, the only letter I found discussing HUAC was an article written by Steinbeck defending Arthur Miller, author of *Death of a Salesman*, who, in '57, was abandoned by his contemporaries when he was subpoenaed to testify before the committee. It was a good start, but I wanted info on the hearing that Steinbeck shook the Earth at.

I picked up the biography, leafed through the index and found three entries, only one of which spanned from one page to the next. I was disappointed! What kind of biographer would write so little on such a valiant show of resistance? What the hell. I flipped to the pages. Again I found information on the article written in defense of Arthur Miller. Then reading the two pages that expanded on the McCarthy hearings, I found that, contrary to the lecture I'd listened to a year earlier, Steinbeck never appeared before the committee. Indeed, the biographer stated that in 1957 Steinbeck strongly supported his dear, long-term friend Elia Kazan, a fellow writer and publisher who appeared before the committee that year and actually named names! I felt as though someone had thrown a cannon ball into my stomach. The wind was knocked clean out of me. Christ, I thought I was hyperventilating. Steinbeck, a soul sympathetic to the scum assisting in the repression of American intellectual life? Well, perhaps this is an exaggeration, but...

I tossed the biography down, tossed my bag over my shoulder and took off out of the

library. Man. Steinbeck. Author of *Zapata*, later *Viva, Zapata!*. What the hell was this?

To be honest, I never really hyperventilated. The news just shocked hell out of me. I was depressed. What kind of world is this?, I thought. There really are no heroes left. Firstly an uppity professor whose word was gospel on a state college campus is found spewing grossly inaccurate information, and then the man who championed the cause of the dispossessed in his literature is found supporting the slime that handed over the lives of leading intellectuals to the blood-thirsty Joseph McCarthy. Steinbeck had to be torn down from the pedestal.

Surely humans are not infallible. Being frank, I'm really not certain how I would react if a dear, intimate friend straddled or jumped the fence into a different political camp, especially at a time, like the McCarthy era, when conformity determined who had food on the table and who did not. After calming a bit I thought about Steinbeck's decision to support his friend. Have I ever lent support to friends who I consciously knew were wrong in their actions or convictions? I think it's safe to assume that everyone has at one time or another. No one is beyond the critical eye. No one is infallible. Thus, if we're going to idealize and romanticize images of historical, literary, or any figures, we must be prepared to debunk those images when they are proven otherwise. Reading that biography in that library I simply found that Steinbeck was fallible. It must be noted that he did vocalize his support of Arthur Miller, then under severe scrutiny by HUAC, to the intellectual community at large. Does that redeem him? Who knows? Who cares?

And that professor! What was going through his head when he rambled on with that captivating anecdote? Perhaps his academic credibility just isn't a concern. Perhaps he's just into the practice of blind-siding students. Who Knows? Who cares?

All I know is that this pedestal thing has got to go.



Howdy y'all, my name's Brian and I'm the prick that owns Grand Theft Audio in Los Angeles (well technically Glendale). The scrawlings that you see before you will hopefully become an irregular regular column here in Maximum if I'm not overcome by my usual lazy streak. The purpose of my column will be to guide you through your journey into DIY while you obtain as few bumps and bruises as possible. The way I'll try to accomplish this is by using the past experiences of the many bands I keep in touch with (including those on my label), as well as those of various record labels, including my own. Now the unfortunate facts are that while you might see punk or hardcore as a scene in which to



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exchange political and social views/info, start a band, or maybe just have some good, old fashioned unchained fun, many others see it as a place to fuck over young, dumb punk kids. These seedy con men see punkers as easy pickens because they know by nature a lot of these kids don't understand the regular music biz and all of its dirty little tricks. Sure, you might not want to be a part of the entertainment business, or for that matter, a crooked cop, rapist, burglar, or a slimey used car salesman, but knowing what they know can sure help to protect you against such people. As much as it would be nice to believe that your close punker bud would never do anything to fuck you over, the sad truth is that I've seen it happen time and time again. Hell, I've had people I thought were my "cool" friends do an about face and try to pull some really bad scams on me.

Hey, why not?! It's shoved down our throats 24-7 that we must do anything to obtain wealth...anything! Having less means you're a loser and you don't want to be a loser, so you'll cheat your family, your friends, your neighbors, and of course, a stranger. Gotta screw them before they screw you. Even if they're not out to screw you, screw them anyway. It's the new American way (and everywhere else) to do business that's trickled all the way down from the people on top to the lowliest bottom man on the totem pole.

This is the kind of attitude that fuels a major portion of the "music industry," a place where ego and the drive to be "someone" are omnipresent. Your puny music scene is but just a tiny wading pool on their journey to swim in the ocean amongst the big fish and while they're still trapped with the peons they'll "talk the talk" like they figure everyone else does. Still others, on the other hand, see no point in travelling up the "entertainment" ladder as they've got all the easy pickens they could ever hope for right here. Some of these people even see themselves as being stalwarts against the evil major music industry even though their own business practices can sometimes be far sketchier. There are people out there who think and/or try to make others think that they're working hard to "overthrow the system." In actuality, some of them are just fucked up, drugged up, lazy, irresponsible, scum who steal from their friends. It's time to acknowledge that those people exist out there in mass droves in indie land and figure out how we're gonna deal with them while making it harder for them to thrive unchecked. If you suspect by now this has been a sneaky, backhanded attempt to slag independent music in favor of the majors and their expensive whores, then it's time you stopped sitting on your noggin and thinking out of your keester!

It should be general knowledge by now that the majors are overpopulated by lying, backstabbing, greedy, parasitic dimwits who know less about music than a young Helen Keller! If you don't believe me then consider this fact: I've lived my entire life thus far in the general LA area and I'm currently within rifle scope range of people like Geffen and Disney. Their salivating, Pavlovian lap dogs are everywhere along with their would-be admirers (and I trust 'em as far as I can throw 'em.).

Due to the nature of my label releasing lots of long lost punk from long ago, many of the musicians I know are currently in bands signed to major labels. In their minds, they came to the conclusion long ago after getting screwed over so many times that there wasn't much of a chance of getting treated fairly on an independent.

I personally find that to be a sad commentary on how little effort we've put into driving those sleazy music biz ideals and practitioners out of our scene. It's time to worry a little less about who's straight edge, crusty, etc and time to figure out how to help support one another. I'm not saying that people can't sometimes get into fights and black each other's eyes or hate someone else's music tastes, what I'm saying is that maybe we can sometimes forget our differences and find a way to make it better for all of us - I probably don't agree with a lot of Tim Yohannan's politics, and for that matter, with many others on the staff. The reason I choose to align myself with people like Yohannan is very clear: no business as usual. MRR does not support the attitude of "Too bad I fucked you over, now go fuck yourself." Simply put, even though musically I might enjoy the latest Flowers of Grain release more than the latest MRR vinyl offering, I'll still hope that Tim's goals come to fruition cus I share nothing in common other than musical tastes with that other aforementioned sack of shit.

There is no justifiable reason why we should not be able to properly distribute our music and literature (and therefore our ideas and values) at a reasonable price, get paid, and pay everyone who's owed: no reason whatsoever except complete selfishness - the idea that in order for your life to be rich with value all others must be reduced to malnourished slaves. By nature of us all being human, no one is completely innocent in regards to pulling fucked up stuff but there's got to be a line drawn where we all realize that it's not worth crossing over to get what's on the other side if we are to truly claim to offer an alternative to what's already available from the status quo (not the band but society at large).

Now let's get on to the meat of this column. Today's topic will be distributors: what is their function and how can you tell when they're functioning poorly. Imagine if you had a label (and many of you do) with four releases, each one capable of selling maybe around a thousand copies. Now chances are that most record stores and small, localized mailorders don't have the time to contact every label directly as there are way too many labels out there. Along comes the distributor who not only carries your label but also many other labels so the stores, in one easy purchase order, are able to acquire lots of titles they would otherwise not have the time to deal directly with the labels to get. In return for being your liaison to these customers, the distributor adds on a small percentage above your price and charges that to their customers. These mark ups can range anywhere from 15 to 30 percent and can add up to quite a huge wad of cash when you consider the large quantities some distros are able to move (of course, as you might've realized that so far I've stuck to the classic example of a distributor and not one which basically amounts to a

small stall at local gigs or mailorder company).

Now in order to carry so many titles from so many labels, the distributor usually deals on terms, as they're probably not rich enough to shell out the enormous amounts of money it would cost to pay for everything cash upon delivery. The two most frequent terms (and probably the only ones I know exist) are consignment or net. Consignment means that each month or two the distributor sends you a sales statement for what sold during that time period and pays you for the sold items. (Sold meaning that the customer has actually paid for the items and not items that have been merely shipped.) Net means that within a certain amount of days (net 30, net 60, net 90, etc) the distributor makes one or several payments which fully pay off the entire order shipped, or at least the sold portion thereof and returns the unsold portion to the label. Sometimes distributors will return items from a previous invoice (a sheet with a breakdown of titles, quantities, unit price per each CD, 7", etc., shipping charges - if any, and total amount due on the order. Books of professional blank invoice sheets may be purchased cheaply at your local stationary store for as little as \$4.00 for 50 3-part invoices (if you don't already have your own computer-generated invoices) against money owed on a more current invoice, which ends up with you receiving back items you considered already sold.

Now of these terms we discussed I would consider consignment to usually be the worst deal possible as it leaves disreputable distros the opportunity to drag out payments as long as possible and still claim that they haven't ripped you off. Net terms mean that on a net 60, if you've not been paid yet, 80 days after they received the shipment and not given a reasonable explanation (though a lot of distributors will just ignore your request for payment) you might have a problem on your hands.

When everything is run honestly, distros are an indispensable way to get those LPs, 7"s, etc taking up space into the hands of those who want them. Unfortunately, a good deal of the time small labels are forced to cut back, give up, go under, hire expensive lawyers they can't really afford, etc simply because some sleazy distro or distros have dragged out payment indefinitely, refused to pay, or in some cases gone bankrupt. In turn, the buck is then passed down to the label who is then made to look like the bad guy because they now can't afford to pay the band money that they never received - or have to push back or altogether abandon a project.

So how do I avoid getting into these bad distro situations? Good question. The smartass in me would answer "Don't start a label." Honestly, there is no way to 100 percent avoid these kinds of problems (unless you're one of the lucky few hooked up with Mordam or some other like-minded people). That said, there are tips I can give you to thin the odds of getting ripped off way, way down. Understand that this will limit your distribution options, should you decide to deal with only distros you feel you will not have to fight with for your money. Then again, why deal with the creeps and the headache unless you have



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major time and money to burn.

One of the first things I can never stress enough is keeping close, friendly contact with at least a handful of cool smaller labels like your own across the country and the rest of the world. The hundreds that I've spent on phone calls shooting the shit and exchanging distro performance/horror stories has literally saved me thousands of dollars as well as much peace of mind. If these labels all have similar horror stories about a specific distro then it's probably safe to assume that they are not lying, which means you should heed their warning. It can also be a good idea to keep a friendly relationship with a label much larger than your own. Very simple logic dictates that if your releases sell 1,000 - 3,000 on average and theirs sell 10,000 - 30,000, if they can't get paid, you're even less likely to get paid. The reason is that larger indies are the bread and butter of a lot of distros and sometimes can mean the difference between sink or swim. Any distro with an ounce of intelligence will tell you that it's much easier to deal with one larger label than 10 or 20 smaller ones to move the same amount of units. Another person you might want to get to know is the buyer at your local cool indie record store who seems to always stock the latest titles you're looking for, both large and small. If the store does a decent business and has a good selection of many labels/titles, this means that more than likely they're in good standing with their distros so there's no reason for their distros to treat them poorly. Buyers can tell you all kinds of things about a distributor: which ones give prompt service, send the wrong titles, have bad fills (a fill means what they actually send you from their list that you've ordered. If you order 100 pieces/18 titles and they only send 35/7, then that equates to a very bad fill.), etc. Bad fills, especially on exclusives, can mean that a distro isn't being properly supplied by the labels simply because they aren't paying off what they owe, or worse yet, a warning sign of impending bankruptcy. With a distributor that can't even keep organized enough not to send out lots of wrong orders to the stores it services, chances are they won't deal with your label any better.

You might even want to tell the distributor that you are a potential wholesale customer needing a current catalog and see how quickly they respond. A distro that doesn't respond maybe doesn't move inventory, and therefore, doesn't pay. When calling the distributor, is everything on voice mail? You can never speak to a real live human? Do they rarely return your calls? It could mean in some cases that they're trying to avoid people they owe money. Once you do get to talk to someone and they behave in a condescending manner, acting like they'll be doing you a huge favor to take your stuff, then maybe later on down the road, they'll consider it too big a "favor" to pay you. Always ask the distributor for the names of other labels they deal with, stating that you never deal with a distro without a handful of positive referrals. If they respond in an annoyed manner or are always too busy for your request then maybe they fear what those labels will say about them. Finally, has the distributor hired any dirty employees from distributors well known by everyone for ripping people off? If they

don't care about their reputation for honesty when choosing workers then maybe they won't care what you think of them once it's time to get paid. (Besides, who would want a ripoff employee except a ripoff?)

Well, there you have it. Just a few of the things to look for when choosing a distributor. By no means was this anywhere near a complete look at our topic, but hey, I've got other stuff to do! No doubt, some people might disagree with some of my observations, it's been known to happen.

Anything to add, suggestions for future topics you'd like to see covered, etc. contact me c/o Grand Theft Audio (Just don't expect me to individually write back to anyone as I barely have enough time for my other obligations) GTA, 501 W. Glenoaks Blvd., Ste. 313, Glendale, CA 91202, USA.

On a non-related topic, GTA is looking for another honest label to possibly release the new Raw Power album (don't worry, it doesn't sound like the metal stuff of recent, think more along the lines of Screams From the Gutter and After Your Brain.) because we've just got way too much to do. I'm going to be helping Raw Power to hopefully set up another deal with another label. Scum bags need not apply, and trust me, I'm very good at sniffing you people out so don't even bother wasting your time.

**T E N A ' E**  
**S u i c i d e**  
**WITH NICK FITT**

November 16, 1997. I take a train to Boston and hop off at Back Back. I walk five blocks down Dorchester and Tremont Streets in the freezing cold to get to the Pathfinder Bookstore for a meeting about communist education. As I walk there, I pass by what I believe is an engraving place. I'm actually not very sure. I look in and remember how things were.

Sometime in the Fall of 1996. These are some good times. I'm back in school, and making some friends there with people that I previously never got along with. You've read about all of them in one place or another-whether I be talking about the mall or birthdays I've had. I'm out every weekend doing something and my mind has not time to concentrate on school or anything else that might decay my existence. My whole life is social- whether it be the mall or hardcore or bad horror movies- there is nothing but pure fun. It was cool in its day. I wouldn't want to do it anymore, but it was cool in its day.

Dave, Ike and I walk two miles to the local train station in Assholeboro one day to hop on the train to Boston. We get on the train and hear a drunk guy sing old soul songs to us the whole ride there and inform us of his claim to the Irish throne. Finally, our train arrives and we walk around bullshitting for

some time. We catch some grub, we grab a fistful of free money from our favorite store managers, we spend the day like most cheerleaders do at the mall (I know what you're thinking, but it's different when we go to the mall... I barely do anymore, but trust me, it's just different). We check shit out and mostly buy a lot of stuff.

Finally, the night approaches. Things get cold. We remember our purpose here.

Below Zero Records. We have heard many tales, but have never actually ventured inside of this unholy pit of evil. We really have no idea where it is. 690 Tremont is all we're told. There is no Tremont Street stop. After much to do, we finally decide that the best route is by Green Line (actually, it isn't, but I don't find that out until about a month after it becomes completely irrelevant).

The whole time we're trying to get there we experience some of the finer points of Boston. "Tremont Street! At this hour?! You'll be lucky if you're not killed!"

Being the brave souls that we are, the crew decides to brave both the cold and the words of wisdom and head down. It's a weird time. A time I don't think I can ever duplicate. I don't really think you can ever duplicate any time, but I see this period of my life where I had a lot of immature fun, and for some reason this night in particular stands out as clear as crystal.

We trudge up by the Prudential Center in the freezing cold and snow. As cars and people blaze by, hopping in and out of the bar and grills that line the street and ritzy hotels where they stay, we can be heard.

"...Farrakhan's a prophet and I think you oughta listen to..."

"...in the United States alone an animal is killed every three seconds..."

"...so I threw the rock..."

"...take my hand and we'll make it our swear..."

We are noticed, but not appreciated.

Finally, we get the street that runs perpendicular to Tremont. The street where the whole of modern civilization is supposed to decay in a sea of urban violence. We walk halfway up the street when Dave comes to a realization.

"Does any of this look familiar to anyone?" He says.

"No..." I reply.

"Why, should it?" Ike says, with his usual what-is-it-on-god's-green-earth-that-you-are-talking-about look.

"This is where they filmed the Cosby Show." Dave begins laughing. We all do. This neighborhood is lined with beautiful townhouses, expensive Volvos and BMWs and yuppies walk through the parks at night. However, there is one major problem with this neighborhood- at least in the eyes of everyone who described it. It's a black neighborhood. And I don't think the crime we were being warned of was not to buy junk bonds from the yuppies.

Finally, we reach our destination. It looks closed, yet we walk in. Uneasily, all of us say hello to the four people hanging out around the store. They all own it / work there. We peruse around, buy some records, some anti-nazi patches, some black t-shirts... you know the drill.



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What I like is the frantic conversation between Ike, Dave and I as we feel uneasy about the silence.

"Ahhh, yes... Hellnation... what's the name of their Top 40 Hit?" Ike asks.

"I believe that would be 'Anarchy'. The kids just can't seem to get enough of that tune." Dave replies.

"Yeah... that's phat shit." I say.

This is where the conversation begins to get really interesting.

"That's the ill shit." Ike says.

"Yes, Isaac Miller. I also find that record to be on the dope side." Says Dave.

You get the picture. We continue using different hip teen adjectives to describe this CD for about fifteen minutes when one of the owners finally chirps in with "Listen to the hip lingo the kids out in Attleboro are using."

We're quite puzzled about how they know where we're from.

We buy very little. We say a whole lot. Our conversation continues with the owners until the last train to A-boro leaves and we have to get home.

We get home by about half past midnight and talk the whole way of our odyssey at the first store in Boston with a decent selection of the music we like.

Is any of this terribly important? No... however, I do think that it's worth noting that Below Zero closed (at least in one way) not too long ago. I think that with BZ closing a small part of myself was lost that I could never regain. It was a reminder of a good time in my life when I always had money to get the fuck out of Attleboro and have fun.

Do you ever look back on an earlier time and say "I like where I am now, even though it's completely different, but shit were those some good times." That's how I feel about those days. And I don't much like the idea that other kids won't have the experience of going through that. I'm out of that stage of my life now, but I still feel a loss. It's like when they chopped down the woods near the apartment complex I lived in as a small child. Did I still want to go play there? No. But I felt a sentimental attachment to the place that I could never get away from, no matter how over that period in my life was.

Below Zero Records- we at DMR Posse salute you for the good times you gave us. In addition we thank you for the stories and bad inside jokes you've provided us with. I don't think a week goes by where some one doesn't say "I was thinking about getting S-K-I-N tattooed on one hand and H-E-A-D on the other."

It's silly. No one really cares but me. Sometimes I get a little nostalgic. When I look at my Hello Kitty coin bank I think of those days. Whenever I pass by whatever shitty little enterprise is where Below Zero was, I feel it too. It's kind of like losing a girlfriend.

Now I'm done.

## ENDNOTES:

1. Write me if you want. 404A South Main Street, Attleboro, MA 02703.
2. Write Ike if you want my band's demo. It's six dollars. Actually, call him and ask him if he has any in first. Or call if you want to play a show with us or book us. We're power pop. People seem to like us. Ike- 37 Fisher Ave, Attleboro, MA 02703. (508)222-5361.



I was going to talk about getting thrown in jail by jackbooted government thugs this month, but my case is still under review so here are some thoughts about commodification of punk.

I once thought that hardcore punk rock was so far underground and so at odds with the dominant culture that it could never be assimilated. I was so very wrong. We live now in an era where former peace punk band Chumbawamba's music is piped into corporate fast food restaurant dining areas. Where anarchy is not a political ideology but a brand of sunglasses. Where studded leather and mohawks are seen in glossy magazine spreads.

Back in the 1970's a book called *Terrorist Chic* examined how what society perceived as dangers, marginal, and extreme elements made their way into cutting edge fashion. In our lifetimes punk rock has gone through several periods of commodification and commercialization. The most scintillating and marketable forms of that which is extreme and radical are carefully packaged and turned into saleable commodities for a mass market. A great example is the anarchy t-shirt. As punk rose from the streets it was a rebellious and anti-establishment movement. Political inclination if any was towards anti-establishment ideologies. One notably vociferous faction championed anarchism and situationism. Jamie Reid the artist and designer behind the Sex Pistols public image used situationist motifs and anarchistic slogans to package a teenage rock n' roll band as a rebel social movement. Bands like Crass advanced anarchist and pacifist ideas from a totally anti-commercial standpoint. This exposed a significant element of the rebellious young population to anti-authoritarian ideas from a new perspective: punk music rather than political literature or debate. The circled capital A became a readily recognizable symbol. In the tradition of advertising logos, political or religious symbolism, the circled A became a piece of instantly recognizable meaning. This is no treatise on semiotics, but suffice it to say circle A was in league with Hammer and Sickle, Cross, Swastika, Chevrolet logo, etc. Such an idea reduced to simple symbolism is ripe for commodification and totally open to interpretation. What such a symbol means to each individual varies widely. What matters is that it has become a commodity. Soon anarchy t-shirts appear between Abba and Black Sabbath on head shop walls, ripping the symbol out of any political or ideological context into the realm of commodity. "Anarchy, dude, cool man."

Why does society need to commodify punk rock? One good reason is that subcultures and counter cultures are fertile ground for intellectual and artistic innovation, providing the raw material for the next big thing.

Historically that which is avant garde is slowly assimilated into the mainstream in a watered down palatable form. In the 1960's the psychedelic rock scene began as a radical fringe culture embracing communal living, drug use, and tripped out music. In a very short period of time this "Scene" was transformed into a multi-billion dollar music and fashion industry. Kids in Des Moines were soon tuning in to the same hip vibe as those on Haight Ashbury thanks to mass marketing. Yet the commercialized youth culture was deprived of its radical political thrust being instead based on drug use and other forms of consumption. Why does such commodification become popular? Because young kids want to rebel. They feel a need to make a statement for their generation against the last. They have a desire to express their individuality. They want to belong to a movement or group which makes them as if they have become part of something big and important. Rebellion then becomes a hot item. Prepackaged rebellion produced by a culture industry. Gangster Rap and Heavy Metal are two very successful projects to market rebellion to youth, making millions of dollars in the process. Such commodified rebellion really never challenges the status quo since it is part of the corporate structure which is the status quo.

Punk Rock of the 1970's was quickly seized upon by major labels and repackaged as New Wave. The creative and rebellious impulse of the early punk movement ironically resulted in more disco dance music. Of course a die-hard band of true fans for musical or political reasons kept the punk spirit alive on the underground and Hardcore was born. Lets go back to the early 1980's for a moment. Colored hair, pierced noses, tattoos, combat boots, motorcycle jackets were all pretty extreme, worn only punk rockers and a few biker/metal types. Now a short time later everybody has green hair, facial piercings, tattoos and buys Dr. Marten boots at the local mall. When I was a kid you had to have someone in England buy you Dr. Martens and mail them over. So we can see how the fashion world has taken what were once expressions of non-conformity, rebellion and social rejection and made them into easily consumable commodities.

One of the biggest money makers for the culture industry is pop-music. Compact discs which cost about a dollar to make commonly retail for 10-15 bucks. Concert ticket prices of \$20-25 are common and merchandising a band with t-shirts, hats, etc. adds another huge area of profitability. For the musician joining the big time can be attractive. Gettin' money for nothin' being a rock star sure beats playing all ages shows in some kids basement for twenty bucks. So in a process as old as popular music itself, the artist compromises his or her integrity, tones down any controversial stance they might have, and writes music for the mass market. Their true fans scream "sell out." The artist argues that they are reaching more people with their message and can finally work on their music full time, etc, etc. We have seen this with folk musicians, '60s rock bands, the early punk scene, the heavy metal crossover, and lately pop-punk and ska-punk. I, for one, am no lover of the wimpy pop music that claims to be punk. I'm fine with the stuff from 20 years



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ago like the Clash, SLF and the Vibrators. When I hear that "she loves you la, la, la" stuff that Fat, Epitaph, and Lookout have built their fortunes on, I reach for my revolver. I say drop the hammer on pop and ska and bring back '80s hardcore, but I'm getting off track. Bands like Chumbawamba and Propagandhi have gotten a lot of props for playing political pop music. What then is political about pop music? Does it not by it's very format scream mainstream commodification? Isn't it only a matter of time before it is sucked into the trend machine no matter how good the artists intentions are. I find it ironic that Crass, who were one of the most political, most inspiring anti-commercial punk bands ever, unwittingly spawned a batch of ex-punk pop and disco bands: Flux, Rubella Ballet, Chumbawamba, Omega Tribe, Sounds, Honey Bane, KUKL and the Poison Girls all started as political punk bands but then 'progressed' to a more commercial pop or disco sound. (I'm not trying to dis Crass or Crass records here, 'Stations of the Crass' is till a classic record but you can see the phenomenon I discussed above manifested in the '10 Notes on a Summer Day' 12") The funny part is that they all made much better punk music than pop and only Bjork and Chumbawamba have tasted any commercial success, this after ten years of trying. While visiting my grandparents in south Florida I went to see Against All Authority play in a club. Any social or political stance these ska-punk cats may have had seemed lost on the preppie kids who had come to see them. Looking at the crowd around me I was reminded of the jocks and preppies who pushed me around in high school for being a punk. And now they were in a club listening to the same music as me? Propagandhi or Against All Authority might be the greatest guys and really believe in the message they are promoting but its seems when packaged in a format usually reserved for mindless drivel their message becomes lost in the format. That is to say that the kids who consume it are pop fans alone, not punks or rebels or otherwise at odds with the status quo. Dillinger 4 are great guys and friends of mine but I'm afraid that the rest of their career will be a struggle to maintain integrity in the face of commodification. Maybe it's me, but when I hear Avail, Fugazi, Citizen Fish, Chumbawamba or any of these sort of bands I don't hear any anger, any message, anything but more pop-music just like what they play on the radio. In contrast when I listen to Crucifix, Minor Threat, Crass, Discharge or BGK it reaches me on a more visceral level, that is I can feel the anger, the energy, the feeling behind the message. And it precisely these sort of bands who are just a little too raw-edged to become commodified and made into pop-music acts. So how much does the style determine the substance and the substance determine the style?

I went to see the Misfits a few days back. I thought I would offer some comments on the whole "back from the grave" phenomenon. Rather than address any of the serious sides of this issue I'll approach it from that of a music fan. Warning to old bands currently reforming: nobody cares about your new material! No one goes to see Fear to hear them play songs off of their fifth album! I remember the first time the Bad Brains got back together and

played a big comeback show at WUST radio hall and a few at the 9:30 Club. They were terrific, blinding fast hardcore and I swear everybody there who was a true hardcore fan knew every song. Then six months later the lackluster rock album I against I is released and forms the basis for the Bad Brains live set. Confused we stand motionless in the pit as the band plays on waiting for them to play a song we know. So it was at the Misfits the other night. They played here about a year ago, it was a set full of the classics. On this tour most of the songs they played sounded like Metallica and the singer has quit trying to be like Danzig and now tries to be like Alice Cooper.

For what it's worth, I rate comebacks: Battalion of Saints-still pretty good, their new material is not so bad. One original member. Varukers-very good, also their new material is top notch. Final Conflict-another worthwhile return, good new material, very good live. Misfits-starting to lose it, too much new material live. DRI-after being a shitty metal band for almost 10 years they go on tour with mostly material from the first three albums, excellent until they start playing the new stuff which is Sabbath style slo-core. Meatmen-I was never a big fan but their stage show is pretty entertaining. Seven Seconds-I got thrown out of a 7 Seconds show in 1987 for heckling them because their new material sounded like REM, haven't gone to see them since. Youth Brigade-played a lot of old songs, but who can forget "the Brigade" LP which was a real kick in the nuts. Sex Pistols-to be honest, I was never much of a fan, so I didn't go. Circle Jerks-they were terrible, played one or two songs I knew and a Wierdos cover. Fear-still has an obnoxious schtick but played a lot of new stuff, still plenty of classics.

Does anyone remember Chicago's Articles of Faith? A great hardcore band with a lot to say, now all but forgotten. Their first 7" "What We Want Is Free" came out in 1982 with 500 copies on Version Sound and 500 on Wasteland. Their second 7" "Wait" came out in 1983, 500 pressed on Wasteland/Affirmation. 1984 saw the LP "Give Thanks" on Reflex Records. AOF also appeared on comps like "Master Tape Vol 1 and the classic "Peace" comp. Like most early '80s American hardcore, this material was re-released by Germans. Bitzcore compiled the LP and 7"s as the "Core" LP about 1991. Their singer, Vic Bondi, later put his experience brow beating spoiled kids to use and became a college professor, so you can guess the lyrics are thoughtful and well written. The music is a cut above most early '80s hardcore as it is angry and powerful yet somewhat melodic at the same time. I still find the lyrics very poignant and inspiring especially Vic's observations of the media and society. I first heard AOF on an MRR radio show and on the "Peace" comp. Beyond just being catchy hardcore they seem to have a handle on much of the alienation I felt from mainstream culture and society. It's a same I never got to see them. The first two 7"s are now collector's items but the "Core" LP shouldn't be too hard to find, and it's money much better spent than on what they try to sell you as punk rock these days. In closing, I'll quote Vic Bondi from the liner notes of the "Core" LP: "It seems to me, that hardcore was one expression of protest against

this state of affairs. It wasn't political in the sense of parties, or ideology, or the dogma of organized competition for power; it was political in it's resistance to coercion, in being so "hardcore", that it couldn't be manipulated, couldn't be commoditized, couldn't become one more bail in the pig trough of consumerism. There was something necessarily human at the center, at the core of hardcore, and like human beings it had a variety of expressions: mule headed stubbornness, Dionysian nihilism, proto-fascist ignorance, pompous leftist posturing; innocent hope, enlightened hope, skeptical hope, no hope. There was as many hardcores as there were people, but they all had this in common: an inaccessibility, an inability to be manipulated, a sense of integrity which on their terms made it be impossible to be bought." Right on, Vic, except that he uses hardcore in the past tense, as if it had died and gone to heaven. Vic Bondi may be gone but in the suburbs and on the streets hardcore still rules!



## COCKNEY REJECTS AND AMERICAN REJECTS

Hey streetpunks! OXYMORON is back with a killer album called "The Pack is Back". This excellent LP has all kind of hit songs. Side A starts out with an upbeat number "Get a Gun", flows through "You're a Bore (You Whore)" and slams right into "We Rule O.K." and "Bleed". Side two rages on all over you from the start with "Kamikaze", "The Pigs", "Crazy World", "Scream and Shout", "Insane" and "Weirdoz". This record continues OXYMORON's assault on the senses - this band is consistently strong! Contact: Sucker c/o Kicki Weyers, Heidackerstr 8, 91056 Erlangen, Germany, or Knockout Records, Postfach 10 07 16 46527 Dinslaken Germany, distributed by Cargo Records America, 713-772-6005.

Last month BOVVER WONDERLAND released a great 10" picture disk on Scumfuck Records called "Born to Booze". Side one starts out with an instrumental and then lurches right into BOVVER WONDERLAND's field of expertise-drinking! The songs unfold in dramatic fashion, "Sauced for Life", "Born to Booze", "Shaken, Not Stirred", and "Pissed and Proud". This is good shit with shouted harmonies and good guitar playing. Side two kicks you in the head right away with "Anywhere But Here" and then segues into "Drink on Right On". There's a good tune called "One For The Road", then right back into an extended version of "Born to Booze". Are you beginning to get the gist of this subject matter? DRINKING! Order this fine merchandise from: Scumfuck Records, Post Fach 100709, 46527 Dinslaken, Germany.

Last month the LOWER CLASS BRATS



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had a good split with the DEAD END CRUISERS on Second To None Records. The LOWER CLASS BRATS selections "Addicted to Oi" and "Who Do They Save" are more of the top quality streetpunk/oi songs that you've come to expect from this crew. In "Who Do They Save", LOWER CLASS BRATS sing: "...I'll stand up and fight, but not for fuckin' slogans from the left or right. Politics is the enemy and justice is the goal". This shit is great! On the flip DEAD END CRUISERS turn in two decent punk numbers for your listening pleasure. Order this EP from: Second to None Records, P.O. Box 4947, Austin, TX 78765.

Oi, Oi, Oi you fucks! Japan's illustrious oi boys the DISCOCKS have a great new LP for you on Knockout Records. It's called DISCOCKS "Punk and Proud, Long Live Oi-10 Oi! Oi! Anthems". From the beginning notes of "Voice of Youth" on side Oi! right through the fine BUSINESS cover "Drinking and Driving", this fucker rocks. Side two features oi anthems like "Have Your Fun Tonight", "We Are Proud Punks", and "Oi Power". This record is a good indication of how energetic the DISCOCKS are. We hope they come back to the states soon.

DSS Records/Longshot Records has released a first rate "Cockney Rejects Greatest Tribute Vol.1". This EP features the spectacular BOVVER 96 from Philadelphia, Pennsylvania doing "Oi Oi Oi", as well as Huntington Beach, California's favorite sons THE AUTHORITY covering "Headbanger". Great! On the flipside we have FIRST STRIKE out of N.Y., N.Y. doing "Police Car" and THE TROUBLEMAKERS from Laval, Quebec with "Flares and Slippers". Very good. Get this!

Creep Records from West Chester, Pennsylvania has a righteous punk compilation out now called "Songs for the Witching Season, a Punk Rock Tribute to the Devil's Holiday". This punk-as-fuck EP is populated by BLANKS 77 doing "Fuck Halloween", SHOWCASE SHOWDOWN doing "The Only Scary Thing About Halloween Is Your Fucking Face", THE BOILS playing "Devil's Eye" and PATRIOT with their song "Evil Spirits". Order this slab now and you can party with the punk ghoul's all year round. Write: Creep Records, Suite 220, 252 E. Market St., West Chester, Pennsylvania 19381.

Hey Streetpunks! Orlando and his UNITED BLOOD have a great debut out on Cheeta's Records. The carnage starts out with "Sons of Liberty", a good oi/streetpunk number. Side two continues with the powerful punk sounds of "Brainwash" and "Raise Your Pint". This record is good! Order your's now from Cheeta's Records: P.O. Box 4442, Berkeley, CA 94704.

Walzerk Records from Ireland has some interesting submittals this month. The blast of SKINT's "7" of Noize" comes echoing out of the speakers. On "Remember the Days" and "But Not Me", these streetpunks take you by the ear and make you pay attention. Walzerk Records other contributions are THE PRIDE CD from Belgium and the VANILLA MUFFINS CD from Switzerland. These two have some good cuts on them but there's some generic filler type material too. Perhaps a single or an EP by these two would be preferred.

Mad Butcher Records out of Germany presents a very good dose of S.H.A.R.P. Skin

approved Oi! music by the band THE STEAM PIG from Dublin, Ireland. This has intelligent lyrics but doesn't sacrifice the meaty streetpunk beat. The CD is entitled WY- ID T' D' DOUBLE IN and it gets the thumbs up review from Rema! Find this one at your earliest convenience.

Next up you have DISTORTION from Germany on Oi the Boys Records, doing hard edged slower melodic oi. This LP is called "Brothers Under the Skin" and there's some good bits on here.

In the trash punk department there's some good entries this month. California's B MOVIE RATS have a pretty rockin' LP called "Killer Woman" on Deadbeat Records. This is fast, gutsy, rock n' roll, which these guys play with some of the same abandon that NASHVILLE PUSSY exhibits.

Then you have those sick fucks THE DIRTYS from Michigan singing about everybody's favorite topics: drinking, fighting and fucking! These miscreants have the complete tits and ass sleeve on this record that's bound to appeal to you Neanderthals! The songs are all nasty punk ditties like you might hear from the HOOKERS or the CANDY SNATCHERS.

Oh Yes! Those magnificent CANDY SNATCHERS, those fun guys you love to drink with! Centsless Records presents a red hot little EP by our favorite losers. The whole mess starts with the DEAD BOYS "Dead and Alive" and crashes directly into "Sounds like Shit", showcasing Mr. Larry May's ever-so-dramatic vocals. Flip the bitch over and you have "We Never Learn", a full throttle CANDY SNATCHERS instant classic! Matt Odietus plays great guitar on this one. Get this record!

Hey! It's one of the best debuts from any bar-room brawling, gasoline stinkin', hopped up dragster punks for many a moon! We're talkin' about THE LONG GONES and these wild mothers from Cincinnati, Ohio have a burnin' EP out now that'll have you checking your ass to make sure it didn't catch on fire! Over-the-top recording by Andy Slob - This shit blows away all those current Ripoff records! Available from Shake It Records, 4136 Florida Ave., Cincinnati, OH 45223.

Johnny's Radio Records out of Sonoma, California has a blistering hit with THE DISAPPOINTMENTS from Harrisburg, Pennsylvania. This EP is simply called "Sex, Drugs and Puke" and the little motherfucker has three good and snotty punk tunes for you. Check this one out right away! "Teenage Disease", "Loud, Drunk and High" and "Drinking and Puking" all have the hooks and the attitude that you can sink your teeth into. Raise a beer to the DISAPPOINTMENTS! Next up on Radio Records is a four song-four band 7" compilation - Northern California versus Southern California. The bands will include BOVVER WONDERLAND, BLADDER BLADDER, THE BODIES and one more. Get in touch with Radio Records at PO BOX 1452, Sonoma, Ca. 95476-707 434 0783.

Uh Oh! Those Norwegian perverts are back to sodomize you little boys again! TURBONEGRO has two offerings for you this month. First you have TURBONEGRO doing BOWIE'S "Suffragette City", b/w spoken word on Bad Afro Records. Then you have a reissue of a great TURBONEGRO/ANAL BABES split

from 1995. Each band covers the other's song with TURBONEGRO doing "Flabby Sagging Flesh" and ANAL BABES covering "It Is Deathtime". Brutal stuff here! Listen with caution!

A full-tilt hardcore punk compilation called "Kagaroobeer City" is available on LP from Holland. There is some rough and tough punk laid down on this disk! Some of the bands represented are: ROCKS (Australia), URBANDK (USA), TOE TO TOE (Australia), STRYCHNINE (USA), 10-96 (USA) and more. This is all fast, all hard, take-no-prisoners punk rock. Beware you pop-punk dweebs- this shit shows no mercy!

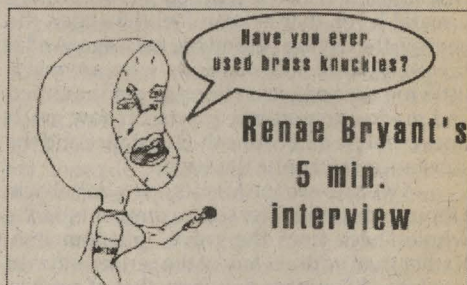
The mighty BRISTLES from New Jersey, USA have a new LP out on Beer City Records called "Lifestyles of the Poor and Unknown". This the punk rock designed for drinking beer, turning the volume way up and pissing off the neighbors. This is good American punk served up the way its supposed to be - fast and strong with no apologies to no one!

FILTH F.C. came to town to remind all the streetpunks how the English pronounce Oi! A rousing time was had by all the punks! Opening the first night was THE WORKIN' STIFFS with their new bass player Kevin-Welcome Kevin! Other fine moments were provided by THE REDUCERS, THE RAN-DUMBS, THE BURDENS and THE FORGOTTEN at their respective shows. Great!!! One can only wish that the REDUCERS would play regular- Glenn, Mike and the lads are as strong a streetpunk unit as you are going to see around these days.

There's a good zine coming out of Allentown, Pennsylvania called Dead Scene 'Zine. This zine has news, articles, fiction, and interviews. Past issues have featured ANTI-HEROS, THE CHOICE, HEADWOUND, LOWER CLASS BRATS, and THE WRETCHED ONES. The current issue contains interviews with DISORDERLY CONDUCT, THE DROPKICK MURPHYS, and THE UNRULY. Contact Shane at: Dead Scene Zine, P.O. Box 805, Allentown, Pa. 18105.

Those bad motherfuckers from Australia, the COSMIC PSYCHOS, were in town for a rousing bit of pub-rock. On lead guitar was none other than Mr. John ONYAS providing the dirty wah-wah pedal! Fuckin' excellent!!

Till next time-  
See ya round....  
I'll be seein' ya....  
See you in Hell!



When I was visiting San Francisco in September I got to sit in on one of the MRR meetings. The themes for the next few issues were discussed. It was brought up that someone should interview Pete Sticker Guy for the



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issue on punk shops, etc. Since I was familiar with Pete and his importance in our scene and since I wanted to prove I could do an interview that had nothing to do with sex, violence, or death, I volunteered my column for the interview. As always I waited until the last moment, and I actually captured the interview and got my column in on time. Will miracles ever cease? Pete Sticker Guy was a pleasure to interview. He had many important things to say, read for yourself.

PETE STICKER GUY

\*\*\*

MRR: You're famous in the punk community as the Sticker Guy. How did you become the Sticker Guy?

Pete: I had a lot of friends in bands. I would see other bands with these great vinyl stickers. I wanted to find a way for my friends' bands to also have cool vinyl stickers. My partner, at Sticker Guy, figured out how to make them in a cost efficient manner. That was almost five years ago.

MRR: Did you make a conscientious choice not to have to work a 9-5 job in the mainstream?

Pete: Yes, ever since I was in high school I tried to find a way to make money without working for other people. When I was in high school I would go to the store and buy a bunch of 33 cent candy bars and go to school and sell them for 50 cents. I tried to start a graphic design business when I first got a computer. I made some flyers for some clubs, but that was it. I have had a distaste for working for other people since I was 14 years old. I also want to note that working for yourself does not mean that you do not work. It is hard work, but worth it.

MRR: What are your current projects besides Sticker Guy?

Pete: The sticker business has financed all the crap that I am doing. I put on shows in my basement. I've been doing that for four years. I still put on shows at other clubs. I was doing a fanzine called Enema. The next issue will come out at the first of the year. I have a record label called, 702 Records. This has been going for three to four years. My most recent project is opening a co-op record store, Resurrection Records. It is basically a volunteer ran record store. It has been opened now for nine months. It's doing okay. It is the biggest challenge of any of the projects I've taken on. Not to say I am the only person involved. There are ten people involved. I'm funding and organizing the store. I also booked a European tour for Scared of Chaka. I went on tour with them. So, I guess you could say I am a roadie too.

MRR: How did you go from a one man mission to having employees, etc.?

Pete: Basically, I got to a point where I could not keep up on my own. Sticker Guy has been a two man operation from the beginning. Jay does all the printing. I do everything else (ads, art, accounting, answering mail, etc.) I couldn't handle the business all alone. The mail was stacking up. My dream was to be able to live off this business. Now I have a new dream and it is to have two friends that can live off it too. I have two punks from a band called Vae Victus (woe to the vanquished) who work for me.

MRR: Is punk rock still important? Do you believe that there is any revolutionary poten-

tial to it?

Pete: Punk rock music is important. The majority of "punk" today is not. Anyone that has revolutionary ideas, anyone that wants to bring about social revolution and is in a band that's looked up to has a huge potential to influence people. I'm disenchanted with the state of punk rock today. I went to a "punk rock" show where the Offspring, Good Ridance, and One Hit Wonder played. All there was there were a bunch of rocker chicks and dirt head guys. It wasn't a punk rock show.

MRR: As a fellow workaholic is there any certain credo that you live your life by?

Pete: Nothing catchy or poetic. "Keep busy to avoid boredom," is important. I am never bored I am always doing something. People should do something when they are bored instead of turning on the TV. You could be creating something really cool for life, or something that no one else is doing. If you start a business take it slow. One thing at a time. Even bands should start slow. Especially if you don't have any money. Start slow at a snail's pace and build up to establish yourself.

MRR: Do bands keep coming to you after they're not so DIY? Do most bands return to you again and again for product?

Pete: The cool bands keep coming to me. The people who care about the punk scene truly keep coming to me. Reel Big Fish came to me for years. When they got signed to a major I said I wouldn't do their stickers anymore. I don't do stickers for any band signed to a label owned by a multinational cooperation.

MRR: Business aside, who are some of your favorite punk bands?

Pete: Musically: Turbonegro, Zeke, The Loudmouths, Scared of Chaka, Spazz, and Dystopia. Inspirationally: Los Crudos, Refused (from Sweden), Propagandhi, Fun People (from Argentina). The later bands have strong messages that I find inspirational.

MRR: How is the Reno punk scene?

Pete: It's pretty cool. I am really involved and I care a lot. There are some really good bands here, but not enough. Any cool bands that want to move to Reno are welcome. Critical Mass is happening here. Food Not Bombs is happening here. I am very active in political causes especially local level causes. Right now I am doing a benefit record for the Shoshone Indians, who are the original Nevadans. Nevada is 80% Shoshone country. Some of the bands on the compilation are Los Crudos, Scared of Chaka, Fun People, Spazz, etc.

MRR: You seem to have a lot of credibility within the punk scene. Do you have anymore advice for those punks who want to start a business, but are afraid of being seen as captains of industry?

Pete: Start slow. Work your way up. Don't get a \$10,000 loan unless you know what you are doing. Make sure you are doing something you enjoy. When you have a business it isn't a job you can quit. You have a bunch of little bosses and they are your customers. The whole "captain of industry" thing used to bother me. Capitalism is what I'm a part of. It isn't exactly terrible. It's all in how you organize yourself. You want to run a business that is ethical, fair and reasonable. Even anarchist bands who are anti-capitalist still sell their shirts and records for money and that is cap-

italism. My question is that in an anarchist society, without police, who is going to keep people from selling to other people? I haven't seen this question addressed in any of the books I've read, so if anyone has the answer please mail it to me.

MRR: You book shows. Do you want to be known as a contact in Reno?

Pete: I want to be known for a contact for shows, but only for bands that I like. If anyone knows how I can do this please let me know.

MRR: Rates? Turn around time? Services?

Pete: \$20 and up. 2-6 weeks. Shows and stickers. Catalog available: Sticker Guy PO Box 204 Reno, NV 89504 I also want to point how that the Sticker Guy is auto-free. The whole punk scene has all its causes. There is so little anti-automobile movement. It surprises me. Punk rockers are not as involved in making a critical mass. Critical Mass started five years ago in San Francisco, people are encouraged through demonstration to seek other modes of transportation besides cars. I would think that more punks would be into this.

MRR: Final words?

Pete: Last thing, the DIY idea I got from reading zines like MRR. It's what got me believing in DIY. It's a really basic credo. The more you do yourself the better off you're going to be. I do most everything that surrounds this business. I don't understand people who don't do their own accounting, etc. Then again those are the people who can go have a beer. Some people look at me weird because I have an office. I don't think they understand what having an office in your bedroom is like. You get sick of sitting in your room trying to work while everyone is having a good time. I would want to join in the fun all the time. Anyway, the office is only \$210 a month. The end.

Pete was so nice, five minutes after our interview he called my voice mail to thank me for taking time out of my busy schedule and to remind me how really unimportant he is. What a humble guy. One of the obvious reasons for this themed issue is to remind people that every time you spend a dollar it is a political decision, whether you like it or not. So do yourself a favor and keep your money in the punk scene if you can. One way to do that is by buying product from some of the people featured in this issue. Also get inspired and get off your ass and start something yourself. You would be surprised at how fast things can snowball for you. Speaking of getting off your ass, the all-girl fronted comp I've been working on, "Put Some Pussy In Your Punk", on On The Rag Records, is finally finished. I just received my UPC symbols. The comp should be at a store near you in January. On The Rag Zine #6 is also finally finished. I would also like to apologize to all those bands who have contacted me for shows and I was unable to help them. I'm hoping to have organized myself more within the month so that I can help some out of town bands get shows in So. Cal. The Inland Empire is cool for shows with two consistent promoters doing punk shows at two different clubs at least twice a week, but it is hard for unknown bands to get shows, so if there is anyone in the I.E. who wants to put on some DIY garage type shows contact me and I'll help. PO Box 251 Norco, CA 91760-0251.



# COLUMNS



NATHAN BERG

## THE CHEMICAL PEOPLE

Well, after my brief stint writing a non-watchdog column, it's time again to relay some good news from the corporate front. Actually, there's no good news to relay. (Does anyone see a pattern forming here?) OK! This month's rant will be directed at the major chemical companies. Now, if memory serves me well, Brian Zero has written about them a few times already, but that doesn't mean that they're off the hook yet/ever. These guys have a well-documented history of corruption and deception and need to be put in their place. And what better way to do it than in alphabetical order? Read on.

The Dow Chemical Co., like most large conglomerates, has a slew of branches, joint-ventures, spin-offs, etc. It's necessary that we learn about them before proceeding. Aside from Dow Chem., they teamed up with major glass-maker, Corning, to create Dow Corning (These names seem to lack some creativity, huh?), to produce silicone products. Destec Energy, producers of cogenerated power and steam, is another Dow venture. Dow also made buddy-buddy with pharmaceutical giant, Eli Lilly, to produce agricultural chemicals under the name, Dow Elanco, which is in the process of changing it's name to Dow-Agro Sciences. (Lost yet?) (Eli Lilly, in case you didn't know, is the fine company that brought you Prozac. You're welcome.) They also had their own pharmaceutical company, Marion Merrell Dow, which they sold in '95. OK, that's that.

Dow, not including their other ventures, does quite a bit on their own. You, of course, can find many of their products lining the shelves of your local supermarket. They make cleaners like Spray-N-Wash, Fantastik, Yes, Vivid, and Dow bathroom cleaner. They also make Handi-Wrap and Saran Wrap, as well as Ziploc bags (making them an unlikely adversary to pot smokers everywhere!). And then, they make a herd of synthetic products like film and styrofoam, and a huge number of herbicides and insecticides.

Under Dow Corning, they created the modern marvel of silicone breast implants. Yeah, you've heard about this before. They claimed these breast implants were miraculously safe. Many women (and I have to assume there were a few guys) jumped at the chance for larger breasts and Dow sold 1 million implants in the U.S. alone. However, something went terribly (understatement) wrong. Many of the implants began to leak, and some of them even ruptured, causing disfigurement, migraines, auto-immune diseases, and chronic pain. Lawsuits began to spring up all over the place and, under pressure from the FDA, breast implant production was halted in '92. They were forced to pay half of a \$4.2 billion

settlement. And, just a few months ago, Dow was found guilty by a New Orleans jury of purposely concealing the health risks of implants! The jury also charged that Dow didn't adequately test the effects of silicone prior to production. This is serious shit. There's even the crazy tale of John and Colleen Swanson. He was head of an 'ethics dept.' at Dow Corning (A profit-hungry multinational has an ethics dept. How cute! And you thought flipping burgers was a dead-end job!) and she got the breast implants. One ruptured and the other one leaked, despite all the assertions that they were completely safe. She ended up with the aforementioned symptoms and had to have them removed, which caused permanent scarring. Meanwhile, the company had the official position that breast implants were safe and continued to present that information to potential customers. Anyhow, it's a very interesting story and there's a book about it you could read. (It's called *Informed Consent* by John Byrne. Get it from a library, don't buy it. It's a McGraw-Hill book. That's bad.)

So, anyhow, one could spend a good deal of time arguing that anyone who got silicone breast implants had a hole in their head to begin with. I mean, you should come to grips with what you were born with and deal with it, right? There's no need to change the way you look in such a serious manner. It's purely cosmetic—blah, blah, blah. It's a valid point. However, we live in a society that requires women to be objects of beauty. If you're not doing your most to look beautiful at any given moment, you're either some sort of feminist weirdo or just a plain old freak. I mean, until we get society to catch on that beauty is unimportant, and the fact that humans can be very beautiful without living up to the mainstream perception of beauty (skinny, large breasts, perfect hair, etc.), this kind of shit is going to happen. Women everywhere will go the extra mile, even if it means dangerous and unnecessary medical procedures, to live up to these standards. So there.

We'll talk more about Dow in a bit. Now we're going to talk about DuPont. Actually, the 'official' name of the company is E.I. DuPont de Nemours. You can see why they shorten it. Anyway, DuPont is the #1 chemical company in the world. And, of course, they do much more than just chemical production as well. They have their company split divisions: Chemicals (fluorochemicals, pigments, etc.) diversified business (herbicides and insecticides, electronic materials, medical products, printing and publishing products, etc.), fibers (textiles, nonwovens, nylon composites, etc.), petroleum (Conoco gas stations), and polymers (films, finishes, elastomers, fluoropolymers, etc.). I confess, I have no idea what half this crap is! They are responsible for a whole bunch of items that we use everyday. They created Teflon, synthetic rubber, Nylon, Rayon, Lycra, dynamite, nitroglycerin; the list goes on. (OK, so you probably don't use dynamite and nitroglycerin everyday but you get the idea.) They are also a large producer of polyurethane wheels (making them an unlikely adversary of skateboarders everywhere). They also owned Remington Arms (you know, guns, ammo, etc.) up until a few years ago. They also have a spin-off with Merck Pharmaceuticals called DuPont Merck (I told you. Not very creative.)

DuPont is almost well known because of its history of being corrupt. In one of their many court cases against farmers who charged that DuPont pesticides destroyed their crops and/or health, Judge Amy Steele Donner had this to say: "DuPont and its lawyers have participated and continue to participate in utter disregard for orders of the court, and for the rules of evidence and ethics...This is a pattern, it is willful, it is deliberate and it is intended to thwart the orders of this court." Needless to say, they get a lot of fines. (Why is it that corporate moguls, even when their crimes to humanity are greater than that of many incarcerated people, never have to do jail time? And when they do, the jail has a golf course?) What are they up to now?

Well, interestingly enough, they've found profits in women's breasts as well. Not implants, mind you, but breast cancer treatments. That seems all well and good but it's pretty likely that the very chemicals they produce and distribute, many of which long term studies have not been done on, are the same chemicals that cause cancer. To lyrically oversimplify: They sell you a pill. The pill makes you ill. So your skin will get redder, and in order to get better, they sell you another damn pill. (Cute, huh?)

I also found a very interesting story on DuPont's recent obsession with the fashion industry. They are now marketing "spill-proof" clothing, which means clothes that have been dipped in Teflon. Apparently, Teflon, which previously was found mostly on frying pans, has the ability to make spilled drink or food just slide right off. It only stays on for about five to six washings but it's a start. Now, this got me to thinking. If clothes can be dipped in Teflon, can I too? Seriously, dip me in that shit and I'll never get dirty again! (Well, OK, like I said, it only lasts for five to six washings but hey! That's almost two years for me. Ha.) This isn't a joke however. They are getting together with tons of clothing manufacturers to produce this junk. Crazy. OK, more on DuPont later too.

Monsanto is the last company left to harass this month. Monsanto, who is the 4th largest chemical company, has some diversity too. They only have four divisions though. Chemicals (food additives, industrial phosphates, water treatment chemicals, etc.), Agricultural (biotechnology products, herbicides, lawn and garden products, etc.), Searle Pharmaceuticals (many prescription drugs and oral contraceptives), and, get this, Nutrasweet (Yep. They make Simplex, Nutrasweet, Equal, and others.). This is just an overview of the company. Their practices are discussed in this next section.

## FUKKIN WITH NATURE!

All three of these companies have a major similarity.

They all produce the chemicals that are sprayed on our food. Now many of these chemicals are dangerous. It's very common to have a pesticide on the market, only to find out it's cancer-causing a few years down the road. However, the mainstream has accepted chemically-sprayed food. (Hey! Did Mother Nature not make these plants good enough? Are we honestly trying to one-up nature? What the hell?!) You see, it's been explained that these chemicals are necessary to get higher yields



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and we need higher yields to get everyone enough food. Never mind that a wiser land-use policy, along with a small change in diet, could solve the whole world's food production problem. There's no money to be made in organic farming you know. So, it should be no surprise that I found countless stories in my research about farmers suing Dow, DuPont, and Monsanto for damage caused by their chemicals. It's becoming a very prominent problem for these chemical companies. So, it's natural that they have to find a new way of doing things. What new misguided concept can they sell to the public now? It's here. It's biotechnology.

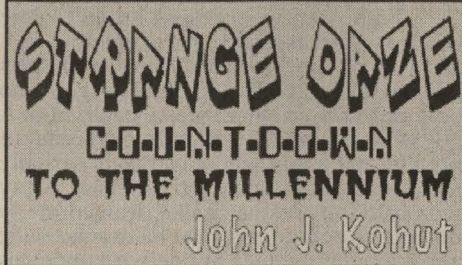
Biotechnology, which includes rearranging the very genetic structure of plants and seeds, is predicted to become a very large industry. One estimate claims that the world market for genetical-altered crops and seeds, which was \$450 million in 1995, will grow to about \$7 billion by 2005. These companies all want in. Monsanto, trying to become industry leader in this field, is splitting its company up (spinning off a division) so that it can concentrate on biotechnology. It's already spent almost \$1.5 billion on genetic research. DuPont, not to be outdone, is "racing to be the U.S.'s first major 'dirt-to-dinner' biotechnology business." (Wall Street Journal said that.) They recently bought a 20% stake in Pioneer Hi-Bred, the nation's largest seed producer, and made an acquisition of a Ralston-Purina soybean processing plant. This means they can produce the genetically altered seeds, sell the pesticides to spray on it (Most of these have been genetically altered to have a greater resistance to pesticides and such.), process the crops themselves, and bring it right to your local grocery store. Super, huh?

There is definitely some danger involved here. Reading through an issue of Successful Farming (Yeah, I get to read all the best mags when I do research.), there was a story about a farmer who had planted the new Roundup Ready Soybeans from Monsanto. (Roundup is the largest selling herbicide, made by Monsanto, and Roundup Ready Soybeans are their new crops, supposedly resistant to Roundup, meaning you can use more of it. So, we end up with more chemicals in our water supply. Oh well.) Anyhow, this dude sprayed Treflan, another Monsanto creation, on his soil. Then he planted the Roundup Ready Soybeans and sprayed the hell out of them with Roundup. (Can anyone say "monopoly?") Then the article goes on to praise the turnout of the crops. (I should note that Successful Farming's main advertisers are the very companies of which we've been speaking about. Major seed and pesticide companies.) Aside from that, many of these new 'technological wonders' haven't been working. Bt cotton, which was another Monsanto creation, had Bt, a toxic bacterium, already incorporated into the plant. It didn't need to be sprayed. However, the very pests Bt was meant to destroy devoured the crop, with little holding them back. The cotton ended up getting mega-sprayed anyway, but it was too late. Many farmers ended up with the worst yields they had ever seen. All because these companies had promised that they would work. (Read the February '97 issue of Mother Jones for an excellent article on biotechnology.)

As well it should be. Humans are going to have to catch on that it is not wise to screw with nature. This planet has a delicate ecosystem which allows us to live, and messing with that is not in our best interests. What can you do? Well, stop supporting these guys! I mean, sure, these companies have products that you use on a daily basis that you wouldn't even know about, but do what you feasibly can. There is also a large battle going on over whether or not genetically altered crops should be labeled as such in the stores. (How can you avoid these crops if you don't know which is which?) Make your voice heard. And, of course, I will suggest the same thing I have since day one as a columnist. Support organic farming. That is all.

## MONTHLY JUNK!

1. I had my knee surgery about three weeks ago. By the time you read this, I should be off crutches and walking again. (Sidenote: I have officially become the laziest person in the world. Just yesterday, I had a friend offer to come to my apartment and cook me dinner and I declined because that meant I would have to do dishes!) I need to thank all those who have made my recovery easier than hell. Kell... Thanks for the guitar but Festy beat you because he gave me an electric guitar and an amp. Actually, Mel, your letters about the Proctor And Gamble people were cooler than the guitar anyway. Thanks to Rob, Brett, Tim, and Eric for carting my ass all over the place and running my stupid errands for me. Pitchers of Leinie's for everyone! Also, a big thanks to everyone who has visited me and kept me entertained/wasted/spoiled. Your karma will serve you well. Oh yeah, I better thank my parents too (not like they read my column anyway, but neither do my friends come to think of it! 2. I've been getting a ton of great mail lately. Keep it coming. Also, it's becoming a common trend that I should take note of. People that write to me apologize for not sending root beer. It's OK everyone! If you don't send root beer then I just read your letter last. Nobiggie. 3. Address: P.O. Box 504, Chippewa Falls, WI 54729. 4. Thanks to everyone who came to the Crack Cellar for the benefit show. Bands (Dillinger 4, MJJ, The Sleestacks) You all rule! Hopefully, we can do more of this kinda thing. Oh, and special thanks to Kelly and Jason for setting it up and giving me bread. 5. Finally, congratulations are in order for the recently married Erik Trexel. All the best to you and Emily. 6. I'm not proofreading this column at all. If you have a problem with any of my mistakes, you can write it down on a small piece and shove it up your ass! I'm sick of looking at this screen.



THE FINAL COUNTDOWN  
Nancy Fowler, a woman who has claimed

regular visions of the Virgin Mary since 1990 announced in October that Mary had informed her that her last message to the public (delivered through Fowler), would be delivered on October 13th, 1998. Fowler, who has had thousands of faithful flock to her Conyers, Georgia, farm over the years o share in the visions, said that in a vision of Mary earlier this year there was an image of an embryo behind Mary and that the Blessed Virgin warned of a great war. A letter to President Clinton from an eleven-year-old Enfield, Connecticut, girl was returned to the girl by the Post Office stamped, "Moved, Not Forwardable." The letter was addressed to "President of the United States, Mr. William Clinton" followed by "1600 Pennsylvania Ave., Washington."

Ricky Lee Green, 36, was executed by the state of Texas in October for killing three people. For his last meal Green ordered five scrambled eggs, four sausage patties, eight slices of toast, six bacon slices and four pints of milk.

A 31-year-old woman in charge of crime prevention programs at Arizona State University was arrested and charged with burglary and theft. The woman, who had held the position for three years, was also charged with possession of burglary tools.

Doctors in Taiwan reattached the left arms of Chen Ming-kuo and Yang Chung-ming after their limbs were torn from the two men's bodies in a tug-of-war contest involving 1,600 people. The two had wrapped the rope around their arms for leverage but the rope snapped soon after the contest began tearing off both arms and injuring 45 other participants.

Four days after allegedly robbing a female college student of her wallet at gunpoint, accused thief Earvin Amos, 26, wrote the woman a letter saying that she was pretty and asking her to call him on his pager. She called him with police tracing the line. Amos was arrested.

Workers at a Russian clock factory in Penza were given a bonus consisting of 150 rolls of toilet paper each. It took most workers three days to carry home the paper. One in turn tried to pay her rent in toilet paper but was refused. In October three members of a Middletown, Ohio, family were each involved in separate automobile accidents within a 20-minute time span on the very same road. First mom Judy Jordan was involved in a four-car accident. Minutes later her 17-year-old son Matthew was struck on the same road as he stopped to avoid the first accident. Matthew called his dad to the scene. Mr. Jordan was then involved in an accident as he yielded to emergency vehicles en route to the other accidents.

Swiss archeologist Grazia Siliato announced at a Rome press conference in October that she has proved that the Turin Shroud is authentic. Siliato says that she detected the words "Jesus Nazareth" written on the cloth while she was conducting research in Paris.

Bobby O'Neal Negri Jr., 30, of Prague, Oklahoma, was arrested in November in Miami on charges of stealing \$2.7 million in an armored car robbery earlier this year. Negri, one of two armored car guards, was missing along with the cash as his partner returned from a rest break. In the vehicle was Negri's gun and a postcard reading, "Is Paris this nice this time of year? Oui. Bye." It was Negri's 30th birthday. The FBI found Negri and 23-year-old



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Michael Brandon of Claremore, Oklahoma, staying at a \$279-a-night hotel suite (they'd been there since September 26th). In their possession was \$400,000 in cash and hoards of baseball cards and other sports memorabilia they had bought.

In Germany a 35-year-old woman appealed her \$170 traffic ticket for speeding, explaining to the judge that she was a blonde. As she explained to the court, at the time of the incident she was being followed by some "dark-looking guys" and so she sped up. "As a blonde, this often happens to me," she explained. The "dark-looking guys" were policemen in an unmarked car.

Los Angeles Superior Court Judge Diane Wayne ruled in favor of five men who refused to supply their social security numbers on driver's license applications because they believe that the numbers are the "mark of the beast." Wayne said that the men had "sincerely held religious convictions...that anyone who uses his or her Social Security number is in danger of not receiving eternal life." The California Department of Motor Vehicles will have to accommodate the men.

A University of Akron student who volunteered to participate in an Alcohol Awareness Week event that involved a demonstration of alcohol's ill effects when one is drunk, drank too much and had to be hospitalized. In previous years student participants waited until the event began to start drinking but this year the consumption of alcohol started two hours early. By the time the "Cop-a-Buzz" program was about to start police found that the student in question was already far too drunk to participate.

Meteorite collector Darryl Pitt will sell 20,000 glass vials containing pieces of a rare Martian meteorite on the QVC television shopping network. At a price of \$98 per vial, Pitt hopes to gross about \$2 million.

Hotel owners in the Detroit area have asked Dr. Jack Kevorkian to stop using area hotel rooms to help people commit suicide. The Hotel Association of Greater Detroit complains that its employees have been traumatized by opening rooms for cleaning only to find dead bodies and a note instructing them to contact Geoffrey Feiger, Kevorkian's attorney.

Judges at this year's Spanish marijuana growers competition to choose the best crop were too stoned to make a decision. The growers in attendance at the "Madrid Marijuana Cup" acted as their own judges, rolling and exchanging joints but got so "high" that organizers gave them until the next evening to pick a winner.

David Cline, 36, a phys ed teacher at a Durham, North Carolina, middle school, was acting as the school's drivers education instructor in September, teaching two female students how to drive when a car cut them off. Cline told the student driver to chase the other car. When both cars stopped for a red light in Chapel Hill, Cline reportedly got out of the car and struck the other driver. The victim drove off and Cline again told the student driver to give chase again. Police finally stopped the car for speeding and Cline was arrested.

Former Florida state legislative candidate pled no contest to attempted murder for a 1992 incident in which he fired a shot into the home of his opponent in the race, hitting the man's

wife in the leg. The 33-year-old man said that he was a manic depressive and had been ordered by a "higher force" to scare his opponent out of the race.

Kohut's latest book, written with Roland Sweet, is *Dumb, Dumber, Dumbest*, published by Penguin USA and available in bookstores everywhere. Please send all corroborating evidence from your town's newspaper (with the paper's name and the date the article appeared please) to me at: *Strange Daze*, PO Box 25682, Washington, DC 20007.



So, there I was, back in hell. The Sunshine State. Land of old people, frat boys, and rednecks. Florida. The armpit of the universe. I wasn't happy about it. But the tour with Furious George had taken us there. So there I was.

I looked down at my feet. White Nikes, with yellow logos, and red shoelaces. Punk Rock. Furious George style. I looked next to my feet. And saw it. Finally. The plate. Made of steel and stone. In the ground. And I read it.

"Lester Martin Tabb: 1937 - 1993"

My father's gravestone. I hadn't gone to his funeral a few years back because I didn't want to return to Florida, plus, my whole family hated me. I knew I'd come back to hell one day, and then I'd pay my respects. And today was the day.

"That's it," said Evan, my bass player, to me, in a very sober voice.

"Wow, your dad's grave," added Michael, our drummer.

"You are standing over him now," said Adam, drummer from Yum Yum Tree, and our current tour manager/merch guy.

I looked down, and indeed, I was. His headstone was about 2 feet from my feet, which made me, oh, about on his chest.

"What's it like?" asked Michael.

I thought for a second.

"I dunno," I said, looking at the gravestone with all the little rocks placed on it, no doubt, by my sisters and brothers and evil step-mother.

"Do you miss him? Do you wish he were here?" asked Evan, with his bright green hair.

I didn't answer because I didn't know what to say. I was standing over my dead dad, and I wasn't sure how I felt. Here was the guy that caused me grief my whole life. A guy who beat me to a pulp since I was a small child. A guy who emotionally tortured me everyday of my life, and a guy who most likely sexually molested my step sisters and half sister. A guy who hated my leather jacket, wanted me to become an accountant, beat his second wife, and wore more women's underwear under his business suits than Marv Albert.

Here was a guy who I shot with my BB gun, a guy who hit on my girlfriends, told

Wendy stuff I can never repeat, told my brothers during the time of my mother dying of cancer that he'd be happy when she was dead, and a guy who pretended he was once best friends with my cool step-dad, Nick.

Here was a guy, well, who I didn't much like.

"Well?" asked Evan, from behind his Ray-Bans, "Do you miss him? Are you going to pay your last respects, or what?"

I thought about it. But let me back up a bit.

\*\*\*\*\*

My father and I really never got along after the age of five or so. He used to like me, take me for rides to Coney Island on his bicycle and stuff, but when my Mom left him, he took out his frustrations on me and my brothers. My whole life was spent defending myself from his punches, and threats of being sent to military school. When I finally turned seventeen, and was kicked out of my home for good, my life changed for the better. I moved in with my real mom, and step-dad, Nick, who were totally awesome, and I learned what life was really about. I was lucky. Most kids don't have that choice. Of having a good parent versus a bad one. I was lucky I really didn't have to go out "totally on my own".

From the time I was eighteen until my dad's death, we had very little contact. He'd try to convince me to be his son every now and again, but it always ended up with him telling me how to run my life, and abusing me mentally. But somewhere deep inside of me, I felt as though I needed some sort of relationship with my him, so I kept going back for more. And every time I went back it was more abuse. Once I went to Tallahassee to visit with him. I left with a seven day Migraine, and heard all about how my mother would turn me into a heroin addict, and would sell me into child slavery. Although I was old enough to know that finally these myths were untrue, it deeply bothered me to hear those horrible lies again.

Another time I saw him at my brother Lloyd's wedding. He invited me, through my brother Lloyd, because he wasn't talking to me, to a Tabb family dinner. When I didn't show up, (big surprise) he became so enraged, that the next day, at the wedding, he threatened to kick my ass, and verbally abused Wendy so bad that he was lucky to leave the wedding alive. The only reason I didn't kill him there on the spot was because my mom, Nick, and Wendy, didn't want to ruin my brother's wedding. It was nice of them. To save his life.

After my Mom died, I saw him for the last time at my brother Seth's wedding. I didn't say one word to him, but he kept smirking at me. Like he was happy my mom was dead. I ignored him best I could, and tried to show my brother a good time, and a happy wedding.

While recording with my last band, Iron Prostate, my dad had a heart attack. An ambulance in Tallahassee came to save him, but the unit didn't have those electric shock things that make your heart start again, like on E.R., so, he croaked. He was dead by the time they got him to the hospital. My brother called me and told me. He asked that I come to Florida to the funeral, but warned me the family hated me. Forced between a horrible funeral where



# COLUMNS

they'd crucify me, or finishing an album that I wasn't really liking, I went with door number two. I would eventually see my dad's grave.

Now, four years later, that time had come. We had left on tour, and were doing the whole east coast. We had played Penn State, a basement show, with a guy named Frank, and his band, The Chesterfields, who ruled. That night we stayed in a coed dorm, where I found myself talking to sorority girls with names like Muffy and Cindy at four in the morning, and at five, found a guy puking on my toes in the bathroom stall next to mine. The couple who let us stay with them, Scott and Lisa, were totally cool, and even got us breakfast the next morning. It was homecoming weekend there, and everyone kept yelling, "Who are we?" then, "Penn State!" We, of course yelled, "Who are we?" then "Pussies!"

The next day we played Baltimore, with my pal Karl's band, The Numb Nuts, and this awesome band from North Carolina called "Frankenstein Drag Queens from Planet 13". We played well, as did all the bands, but the rednecks in the back of the place calling us "Gay Homosexuals" and "Nigger Lovers" kinda put a dent into the evening. We figured we'd hear that shit in Florida, but in Baltimore, it was a surprise. I guess what can you expect from a town where they name their baseball team after a chocolate cookie with a creamy inside. But we did meet some nice girls, Lucianne and Jamie, who like totally rocked.

Richmond was one of those shows I'd like to forget. We were supposed to play a place called "The Biograph". An old porno theater. It closed down a few days earlier, and we played a living room instead. The kids there, for the most part, didn't wear shoes. Yuck! And a lot of them didn't shower either! Yick! The guy who booked us, Sharky, seemed very nice, as did the guy running sound, and the guys in the other bands, but over all the show smelled. Or maybe it was just Michael. Our drummer. He does need to clean himself more.

Next up was Atlanta. That's a whole story in itself. Some other time.

Then Orlando. Floriduh. Natalie, my ex-girlfriend showed up, and while I was on stage, insulting people for wearing shorts, she told EVERYONE that I once wore shorts, too. Now I'd like to state here, for the record, that it is completely and utterly untrue. Well, it's true, but let's just say it's not. I'd like to forget those short wearing days. I mean, I wore like Bermuda shorts. When I went skateboarding. It wasn't like I wore them to punk shows and stuff. Well, I did, actually, but let's just say I didn't. Anyway, the crowd got a good laugh, and the whole night people teased me about shorts. And my stretch ladies jeans I was wearing. They asked if I wore "stretch shorts". Fuck Orlando. But the promoter, Lloyd, rocked my world. Thanks Lloyd!

Next up, Gainesville. I got to see my old roommate, Jorge, and stay in the hotel where I lost my virginity. The Econo Lodge, on Southwest 13th Street. We stayed in room 27, two rooms away from 31, where I lost it. Well, I don't know if I really lost it, cause I never reached orgasm the first time. I really wanted room 31 so I could just lay in the bed and jerk off. But someone already had that room. The next day, while the maid was cleaning the

rooms, I was tempted to ask her to let me borrow the room for a few minutes. And maybe her hand or mouth. But I didn't. Oh well.

And now I was in Tallahassee, on our way to Panama City. Standing over my father's grave. As I looked at his name, and the rocks my sisters put on his grave, I felt rage build up in my veins.

This man was a monster, and even though he was dead, he still haunted my dreams every night. To this day, I still dream he is chasing me with an ax, or that he is beating me and my brothers, or hurting my mother. And I still wake up screaming.

"So, George," said Evan, who knew everything about my dad, cause I've told him so many times, "Last respects or what? We gotta hit the road, the next show awaits!"

I looked down at the stone, then reached into my pocket and pulled out a couple of Furious George buttons. One was just the monkey and the name of the band on it, and the other had a picture of me, and read "I Love George!"

I put them on his stone next to the rocks my brothers and sisters had placed.

Michael, Adam, and Evan, giggled.

"So I guess that's it?" said Evan, and turned to make his way toward the van.

"Not exactly," I said.

"You gonna say a prayer?" he asked.

I didn't answer him. Instead, I just smiled. At him. At Michael, and at Adam.

Then I pulled down the front of my pants, and took the best piss of my life. On that damn stone. As I did so, I thought of all the bad things my dad had done, what an evil person he was, and how I was glad he was dead. I thought about how he beat his kids, molested them, and had hated my mother, the nicest woman to ever walk on this planet. As I pissed I thought of all the pain, and how he still scared me worse than Jason or Freddy Kruger, even in death. And I thought about me. And all the rage I was still holding.

As my bladder emptied onto the words, "Lester Martin Tabb: 1937 - 1993" I began to feel good. Relieved. I soon found myself muttering things while I urinated like "Drink This!" and "Is It Good To The Last Drop?"

As my stream began to weaken, I squeezed as much out as I could. Of piss. And of rage. Finally, I shook twice, like my dad always taught me, and pulled up my pants.

"Wow," said Adam, "that's the most punk rock thing I have ever seen. You pissed on your dad's grave!"

I nodded my head.

Then Michael asked the question of the day.

"Feel better?" he asked.

"Much," I said.

Take My Life, Please.

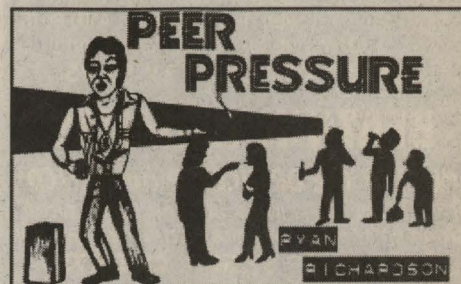
Endnotes:

1. You can e mail me at [furygeo@aol.com](mailto:furygeo@aol.com). You can also e mail Evan at [parkluck@aol.com](mailto:parkluck@aol.com), and Michael at [Larryfishkorn@juno.com](mailto:Larryfishkorn@juno.com). Or snail mail us at P.O. Box 2044, Canal Street Station, New York, N.Y. 10013.

2. The new Slap Happies/Walter Krug split on Melted records kicks total punk rock ass! Also new cool recordings I got are from The Severed, The Nobodys, The Dimstore Haloes, Erie's own My Three Scum, The Teenage Suplicants, The Action Swingers, and much, much

more. Punk Rock!

3. Since it's the holiday season, once again, I'd just like to wish all the readers of MRR around the globe the best of everything, and I hope everyone gets what they want in the new year to come! Punk Rock! And best wishes!



Rock & roll is officially dead in Austin, Texas. The MOTARDS have called it quits. Sure I got tired of seeing them after five or six years, but the Motards outlasted any longevity estimates cast in '91 and were the sole survivors of a bygone era of great local bands. Their last show (I hope this doesn't become one of those annual things) was vintage Motards. Everyone knew the show was going to be either great or terrible (especially considering the tabloidish intra-group strife), and thankfully the Motards came through with the goods one last time. The hallmarks were all there: untold amounts of flying beer and lit cigarette butts and ice and spare change being hurled at the microphone-swallowing Johnny Motard while tough guys got thrown out by tougher guys (in a pack of three, of course) and chicks duked it out with the best of 'em and the band played all the hits including seldom-heard greats like "My Love Is Bad" and "I'm A Criminal". Yow. Best of luck ya'll.

All right... well, I'm sitting here staring at a tape of all my favorite singles of the past couple years, and it looks like I'll just whip up a column while I'm at it. All the singles on this tape really blew my skirt up on first listen. First, we have: NASHVILLE PUSSY. If you haven't already heard the masses raving about this band, well, brother, it's time to get out from under the couch and taste some rock & roll. I recently heard them described as "Motorhead with tits" which is pretty right-on. Such unabashed cock rock rarely graces the stage in A-town (or maybe I'm hanging out at the wrong places). Guitar dueling and fire blowing is only the beginning. Goddamn, bring on the power chords! Oh, the beauty. I liked these ladies and gents so much that I paid cover at the Electric Lounge on a week night. This is serious. It's tough to say which of their singles I like best (they're all great), but I find myself cranking up their third 7in., "P.P.D.S.C.E.M.F.O.B.B.T." a/k/a "First I Look At The Purse" (Reservation), most often. Not sure how many were pressed of the Reservation single, but it seems to have slipped outta print. The first NP release, "Snake Eyes" a/k/a "13 69" (Black Lung), has been repressed recently and should definitely be sought out. The first pressing has a silver label, and Ruyter graces back picture sleeve. The first pressing also had a scum edition of 100 copies on yellow vinyl. Just when you thought you had it all. The second press has yellow labels, Blayne is on the back sleeve. NP's second single "Go





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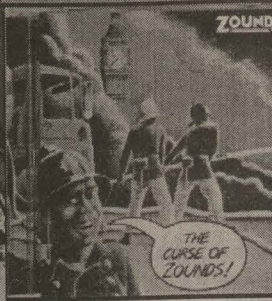
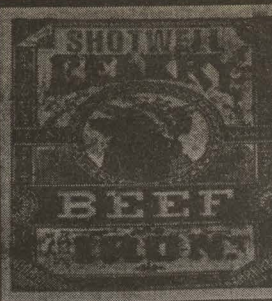
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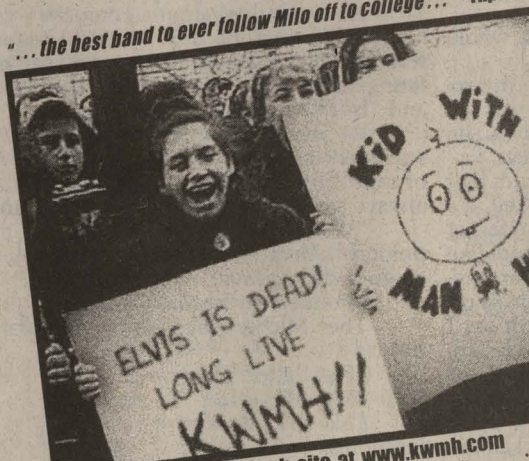
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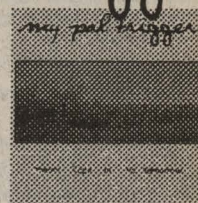
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# COLUMNS



"Motherfucker Go" has also been repressed by Get Hip. The "Go Motherfucker Go" 7in. was originally released on the Bittersweet label and was sold by the band on tour until the label's parent or parent company (I could never tell which... I prefer the former explanation) found the material objectionable and withdrew the release. Look for a Nashville Pussy LP to be released in January on Amphetamine Reptile. Destined to be great. That reminds me... the AmRep Europe affiliate in Germany, Boomba, have the new **TURBONEGRO** "Apocalypse Dudes" LPs in the works. With champagne and caviar o' plenty, the band and Boomba are currently toasting their delightfully symbiotic relationship and the newfangled Norwegian rock & roll masterpiece which will surely dazzle starry-eyed Turbonegro fans around the world. It remains to be seen whether it will be issued in North America.

I originally started this paragraph with this question: why haven't I heard more from the **HOOKERS**? Then, as if eavesdropping on my plight, Black Lung and S.O.S. came to the rescue. Anyway, the Hookers' first EP (Smut E) is a friggin' blazer, and I'm not sure what took me so long to tape this MF. First press has a black & white color xerox cover (seriously) and is numbered outta 300, baby. Second press of 500 with regular old xerox cover. Plenty of "rock, rock, let's rock" type refrains and guitar to kick much booty by. This band is the finest Kentucky has had to offer since art school rejects, the Endtables. Their brand spankin' new "12 Gauge Reaction" EP on Black Lung (a label that seems to have great taste) comes through with the goods once again. Scum edition of 200 on red vinyl. Not to be outdone, the Sack O' Shit label outta Illinois goes blow-for-blow with their new Hookers 7in, "Zombie Maker". Lots of devil imagery on both singles. Spooky. Frightening. Both of these singles are over in the blink of an eye, but I'll take what I can get. As I understand it, the Hookers were to be run through the Crypt meat grinder, have the obligatory name change, and then release an LP. Those plans didn't work out, and word on the street is that Scooch Pooch will release the Hookers LP. Please say it's true.

Another monster of loudness cut from a wholly different cloth is the first **CHINESE MILLIONAIRES** 7in. (Punkity Rockity) which was recently re-issued by Demolition Derby ("new records like used"... what's up with those shithouse pressings?). The original pressing was 500 copies and became hard-to-find soon after its release in '95. Much more clean cut (and fashion conscious... skinny ties are back) than either of the above cock rockers, the Millionaires still hold their own with guitars that just won't quit. Whoever mastered this bad boy deserves a cookie. The second single "Juvenile Justice" (Flying Bomb) didn't match up to the first but is still pretty choice if turned up loud enough. I must admit I've neglected their Rip Off single. I've been waiting for it to hit the 25¢ bin alongside classics of the Mystic Super Seven series. At least one band member has assured me the upcoming LP on Rip Off will rock my socks off. My socks await.

I hope you sad bastards were wise enough to latch onto the **LAST SONS OF KRYPTON** when they made the MRR cover some months back. Their 1st EP (Decay) is, as Tim

Yo pointed out, a great record. Great basement production, snotty nose vocals, and lurking spazmo factor make for a winning formula. As good as it gets in this day and age, especially from the Land O' Cheese. The original issue was 300 copies with at least two different sleeves. This first EP was just re-issued by the ever-wise ReRun label... if you missed it the first go round, you are hereby granted a reprieve. Their second (and final?) single on Bulge was also good, though not quite up to the debut snuff.

While passing through Ottawa, Ontario awhile back, I picked up a real rocker by some local goofballs known as the **EARTHLINGS**. The EP is a mix of space themes, loud guitar, strained vocals, and general confusion. The first track, "Dr. Drink", is the hands-down winner... I haven't quite figured out what the hell they're talking about, but the focus seems to be some creepy guy and his purple underwear. The innocuous-looking cover is deceptively lame and tame. Apparently, the band was not so welcome in their hometown, so they pressed 200 copies, produced a follow-up cassette (which has its moments — a more pronounced Man Or Astroman? influence runs throughout), and called it quits. Another reason offered for the break-up was "mom getting tired of making costumes for us." Long live the Earthlings.

The **TKOs** "Don't Pull The Plug" 7in. (Public Square) was another real winner from the not-so-distant past. Far from the thrashy mayhem I normally flock to, this one was more singalong. Nothing particularly new or interesting, but well-done snot vox and sedate chunka guitar. Themes include parties and an impassioned plea for a girl with big tits. I think this one may have slipped outta print... efforts to restock have proved fruitless. The second 7in. (Vinyl Pants) was a real disappointment.

All right, all right, everybody knows about the **STITCHES**, but I must reiterate how truly rockin' their first couple of singles are. The "Sixteen" 7in. (Vinyl Dog) provided a glimmer of hope in the '94 sea of pop punk shite (what?). Though I haven't picked it up, there's apparently a repress of this first single with a different B-side. The 12in. and "Two New Cuts" 7in. (Vinyl Dog) that followed were also great. Their more recent "Talk Sick" (Vinyl Dog) and "Second Chance" (Disaster) singles were over too quickly for me to absorb them. I need another listen. The Stitches definitely take the cake for being the biggest collector geek band around. A quick rundown of the collector scum editions (i.e. the limited versions) of their records: "Sixteen" 7in. (numbered scum edition of 200 on black vinyl); "8x12" mini-LP (numbered scum edition [magenta cover] of 100 on green vinyl with pin); "Two New Cuts" 7in. (numbered scum edition of 200 with fetid fish blood sleeve); "Talk Sick" 7in. (numbered scum edition of 200 on white vinyl)

Also, I know the Stitches whipped up some of their own crummy xerox sleeves for the somewhat elusive 1994 West Coast Tour compilation EP (Payola) where they share space with **UXA** and **Corrupted Ideals**. Apparently, the band was unhappy with De De Troit's "Anarchy In America" and "Earth Matters" themes of the original covers.

Lastly, we have the **ARCHIE & THE PUKES** EP (Centsless). A friend called me and insisted I needed this single. He was right. Ridiculous lyrics, fast guitars (more competent than I'm used to), and all the makings of DIY greatness including crappy xerox cover. "I got worms in my stomach, I got worms in my shit, the more I think about it, the more I like it. These worms are eating all my food, always ask for seconds, and I feel rude." I have yet to hear more inspired lyrics from any releases of the past few years. There hasn't been a peep from these one-hit wonders since this record. Perhaps they DID have worms.

After fielding complaints from the Rip Off P.R. department ("Why wasn't the Rip Offs LP in your column, huh?" the squeezable, chip-on-his-shoulder Greg Lowery belly-ached), I'll say this: if I'm overlooking some masterpiece of modern punk rock, drop me a line and let me know and perhaps I'll change my evil ways. Hell, send me the friggin' record. I'd rather hear from no-name American bands and overseas goofballs than from corn-fed labels like Rip Off. But — as always — I'll take what I can get (especially that new AC/DC box set — hint, hint). No liberty spikes or songs about fascist cops, please. I do not like grindcore. If the record bowls me over, I'll write about it and even buy a dozen. If it doesn't really drive me wild, you'll hear nary a word (I really bought into the "if you don't have anything nice to say" bit they fed me in kindergarten)... I'll just send the record off to the Human Vinyl Disposal in Chicago, and you'll know at least one guy cared enough to keep your record. Packages of joy to: Peer Pressure, P.O. Box 49984, Austin, TX 78765.

Lastly, I have one quick piece of advice for DIY record-releasing types: don't use a computer to do your picture sleeve unless you REALLY know what you're doing. I speak from experience. Weighty regret awaits those who avail themselves of bad scans and wacky fonts. The "Mac II SE look" (©J. Whitson 1997) is the single most aggravating trend in punk rock since tongue piercing.

Count Your Lashes Out Loud



Queenie

Now I promised I would never subject y'all to my rants against the world. Then again, why not? If you don't agree, turn the page. At the very most, you'll whisper bitch under your breath and write Timmy a long badly written letter about how I just need a good fuck. Well, thanks, I appreciate the offer, but I have a headache. And if you agree, so be it. But just in case I offend the delicate sensitivities of the weaker sex, this dance is for ladies only. All you young strapping, hearty, handsome, wonderfully supportive, non-invasive, personal space respecting men gracing my column with your presents, why not take this time to do something for yourself. You're worth it aren't



# COLUMNS



you? Go treat yourself to a nice big bean burrito and an orange soda and stretch out in the bathroom for some quality scratch and flex time. Let Queenie talk to the chicks, the girls, the hooters, for a second. Don't fret, I'm just gonna give 'em tips on how to give great blow jobs, nothing you don't already know.

Now, remember to spit out your gum, arch your back and try not to get lipstick on his... *Are they gone?* If not, lure them into the other room with a cheesesteak sandwich or some nachos and put a little peanut butter on their palms. They'll be satisfied for hours. Alright, time for a reality check. I was thinking about sex the other day and reading about the abnormally high percentages of acquittals in rape trials vs. other trials. And granted, law is just so great and stuff, but how difficult is it to understand that sex and rape are not the same thing. And that Royphnol (aka the date rape drug) and getting punched in the face does not equal consent? I understand the disadvantage of being stuck in the pre-operative state of cognitive development that causes boys to believe their experience is the only experience. *I don't need empathy ya stupid bitch, I have a BMW.* It's not an act; they really do believe they are the center of the universe: *She must be a slut cuz she's making me horny. I followed her all around the parking lot and all over the club, and when our eyes met I could tell she wanted me, even though she ran away before I could get her name. Wow, that was great, did you come?* I can't imagine owning these thoughts, much less saying them out loud. Is that communication? A baby step away from playing peek-a-boo, but not quite the caliber of conversation that stimulates a mind trained to deconstruct and anticipate society's institutionalized hatred towards them. Women are taught from day one that this is a man's world. Either learn to party with the big boys or you're gonna get fucked. Which is six of one and half a dozen of another. (I stole this phrase from Tim. I'm trying to see how this is better than saying, "They're identical" or "They're the same thing" but I can't.) But I digress, back to getting fucked at parties by the big boys.

Now, I'm not anti men. I'm not on the rag and I'm writing this in between the many fucks I can have a night. Ain't a lesbian, a ballbuster or a softball player either. I've processed my relationship with my mother and I don't have a chip on my shoulder. I love boys. I love that they never doubt themselves. I love that they don't have negative relationships with food. I love that they aren't competitive and distrustful. I appreciate the difference they bring and add to the world. I appreciate that they like to cluck and strut and do this chicken walk when they are trying to impress me at a club. I love that they can't think and talk at the same time. I love that every woman wants them. I love that they never worry about what could happen to them if they're walking alone at 11 at night. I love that they think all football players are straight. And I love that everything in life, even fucking El Niño all stems from inflated egos and insecurities about the size of their penis. Cock, tube steak, skin flute, third leg, pope's nose, balony pony, schlong, boner, wanger, willy, dipstick, trouser trout, little Mr. business, John Thomas, manfruit, manhood, or simply, The Man. I was 21 when I realized that The Man was not an infrastruc-

ture or a social construction of male dominance. The man is not the oppressor or part of the moral majority. He's not only white, he's not always cut, and he's not always ready. *Semper Fi, my ass!* He shrinks when it gets cold, turns purple at the hint of stress, sometimes gets a little too big for his britches, has tendencies to lean towards the right, and is always flanked by two hairy, fat thugs who don't know how to take a punch. He's demanding, selfish, uncompromising, even dirty and sneaky at times. He will fail to show up when everyone's counting on him to be there but will choose to appear uninvited to the boys locker room shower. He resembles a turkey when tired, a banana when confused and a bratwurst when agitated. Never learned endurance, taking pride in finishing the 100 yd dash in 30 seconds flat. Blind, deaf and dumb but still made all the laws and wrote all the history books. He's the boss and if he wants you to bow down, you know not to talk with your mouth full. Cuz life is just a fucking cock fight. Western Imperialism, manifest destiny, slavery, lynching, genocide, sexism, totalitarianism, apartheid, segregation, 209, fraternities, rape, red cars and dyed blonde women. All just to prove who has the biggest cock in town.

Ever meet a guy with a huge cock? I still can't chew right... And wouldn't ya know, he never said a word about it. And he didn't have to, cuz those who know give the subject enough lip service, if ya know what I'm sayin. I thought if it was bigger than a baby's arm, it gave you the right to sing it on the mountain. But who has the time? I would just bask in the shadow of its ominous presence and wait for the cows to come home, secure and smug as every erectile-challenged, pinkyshrinkydick, you-could-poke-an-eye-out-with-that, stubby little pipsqueak brags about the monstrosity that lurks within their bugle boys. *Cap'n, if you're the tripod you say you are, why are you wasting precious fuck time talking?* I'd be keeping the maids a milkin, the lords a leapin and hell, even the geese a layin, just cuz I could! I am still mystified that boys believe a red car, hair plugs, cell phone, blonde bimbo, and a Mr. Big license plate will actually make up for the fact that there ain't much there.

If a cock is really that important, why can you kick the shit out of it with just one slap? And, why do I keep on going like the energizer bunny while he's down for the count? Sure you can write your name in the snow with it but it's too fuckin hard to piss with your balls in your throat. But The Man knows best, eh? And I'm just bitching cuz I ain't got one, right? Well, surprise boys, I have a cock that will make yours scream uncle or more likely, daddy. And mine has a money back guarantee to please. I dare you to put your money where your mouth is, but not until I'm done with it.

I'm not saying that sex is anything less than amazing. It's the Holy Grail, a pot of gold, The Loudmouths and Toffuti Cuties all wrapped up in one. Fucking is glorious. But it's not worth losing everything. It's not worth seeing your kids only on the weekends, destroying your oldest and closest friendship, or having to explain biting, toupees and wearing women's panties on 20/20. But if AIDS won't even stop boys from fucking, how can an arbitrary thing like trust, the pursuit of knowl-

edge, marriage, family or stability compare? Boys are literally fucking themselves to death and justifying it by saying that life is death if they can't have sex. I don't know about you, but I have never had sex that was worth dying for. And I'm multi-orgasmic. READ: I never stop orgasming. I can have sex and come continuously for the rest of my life. I have orgasms that are so powerful; I have passed out and woken up three inches shorter. I have to beg for mercy. I have orgasms that make the whole world sing... You get the point, don't ya? And, I am fucking beautiful. I have the ability to make people listen, the intellect and insight to change the world and the confidence to try. I have things to say and do and learn and teach. I have wonderful friends and I want to see the Northern Lights and write a novel and have a child and ruin its life. I want to go to Venice and Amsterdam and Flint, Michigan. I want to laugh with my best friend and marvel at her sense of humor and paint my house. I even want to latchhook a rug and sing Rocky Raccoon around a campfire after a long day of raising consciousness and make a soufflé for a potluck in the basement of the Unitarian Church. And I want to get off as hard as I can and fuck like a bunny and come so hard my ears ring. And I am. All without buying a red car and dockers. And without hurting myself and here's the clincher, without hurting anyone else.

*Oh, I'm not trying to hurt anyone, we're all just looking for someone to love.* I thought this was a chick phrase, since women are socialized to believe sex can be bartered for love. Now, every queen I know is lamenting about looking for love in all the wrong places. Uh uh honey, you ain't gonna find it at Blow Buddies. Here is the one community where sex can be all about sex. Where patriarchy is a fetish and gender dynamics is the name of a gym. Where boys can be boys and men can be boys. Oh, I'm so over the rainbow! They of all people should know that the yellow stained road will only lead them to a cul de sac. I guess they are the family jewels. *Sigh, if I only had a brain...* But, let's get down to the nitty gritty here. I'm not just talking to the manly men, breeders can't even talk about sex, much less why they do it. Why do boys and girls have sex? Think about it. What is the main reason for having sex? Procreation? For those who said that, bite your tongue and go pay your child support. What is the main factor for having sex? What starts intercourse and what ends it? And what is incidental to the definition of intercourse? Why does rape equal sex? Cuz sex is anything that makes a dick happy. And a dick is happy when it comes. Regardless if the woman or man (I'll throw that in for the small percentage of cases) consented or was awake or even alive. And with that definition, no wonder the courts are having problems convicting rapists. Rape makes the dick happy, therefore rape equals sex. Without ever once considering what rape makes the woman feel like. *Wow, that was great, did you come?* Rape is sex that women ask for just by being there. No matter what we say or feel or do, we ask for it. Cuz that's what women are for, right? Funny how we never get a say in the matter, yet we ask for it.

I think it's about time we start asking for something else. Starting with the fundamental right to control our own fertility; access to non-



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discriminatory, comprehensive reproductive health care; the elimination of sex and race discrimination in wage setting systems as well as all forms of discrimination based on sexual orientation; and the destruction of institutionalized hypocrisy such as the glass ceiling, the promise keepers and the Speaker of the House. Maybe then I'll let someone fuck me when I'm passed out.

Whew, I need a hand getting off my soapbox. Next time, I'll get back to writing about firemen and fisting. On that note, SM-MILE just announced that they distributed a whopping \$150,000 raised by this year's Folsom Street Fair to SF charities and community organizations! Feeling proud to be a pervert! Til then, love yourself and be nice to others, then maybe we can all play hard...

## "Lefty" Hooligan



### What's Left?

I learned to shoot a rifle in the Boy Scouts for a merit badge. When I tell this to some stateside European revolutionaries in 1972, they're astounded. They're all trying to prepare for "the revolution," but getting guns and getting trained in how to use them is quite a bit more difficult in Europe.

"You mean they taught you how to use a firearm?" They ask, incredulous.

"Yep," I answer. "And my dad taught me how to shoot a handgun."

They are amazed that the "imperialist American state" would permit its citizens so casual an association with firearms. What should really amaze them is that between a fifth and a fourth of all Americans own some kind of gun, without any consequent threat of social unrest let alone revolution. Even though I know how to use a gun, I've never owned one. Don't intend to either. More often than not, confidence in a gun means paying less attention to your surroundings, your behavior, your life, not to mention your own reason, skill and creativity.

\*\*\*

The California Assembly was debating gun control legislation sometime in 1967, when some anti-gun control protesters showed up in Sacramento to oppose the bill. These weren't exactly your usual "good ol' boy" NRA red-neck types.

Not by a long shot.

I remember that the grainy black and white screen panned along a line of young black men wearing black leather jackets and black berets, all proudly displaying their rifles and shotguns. The Black Panther Party was in the house. The news crew cut to a picture of a handsome Panther named Huey P. Newton as the news reporter asked him why he was protesting gun control.

"So long as the pigs have guns, the Black Panther Party opposes taking guns away from the people." He spoke with confidence and

determination. "The right of the people to bear arms in self defense is further guaranteed in the US Constitution..."

At which point Newton pulled out a well-worn pocket-sized American flag decorated copy of the constitution from his jacket pocket and proceeded to read the Second Amendment on camera. An electrifying demonstration, to be sure. Yet it also probably guaranteed the passage of that gun control bill.

\*\*\*

I was 16 years old in 1969 when a cop first pointed a gun at me. Five of us took off on spring break from Ventura, California to San Francisco for a "youth liberation/anti-skool" conference in Carmen's barreling, barely legal '68 Chevy. On the way back, we drove Highway 1, cruising with the windows open, rolling joints from a large glass jar stuffed with marijuana, playing rock n' roll 8-track tapes at full volume. Back then an ounce cost \$10 and we were all so fucking high.

We were south of Pismo Beach when we saw a CHP car on the side of the highway, the cop giving someone a ticket. Without having to say a word, we rolled down what windows weren't wide open and in unison we yelled "sooooweeee" at the top of our lungs as we passed the cop and the motorist he'd caught. Then we burst into uproarious laughter. We returned to joking, toking and singing along to Spirit as we drove until, fifteen minutes later, the driver Carmen glanced in her rear view mirror.

"Ah shit," she said just as we heard the dopplering police siren. "That pig's coming up fast behind us."

The rest of us looked back at the CHP car's flashing lights.

"Hide the dope under the seat." Tom yelled at me from shotgun, then promptly ate the smoldering joint we'd been passing around. The car's ashtrays were quickly emptied of roaches. I sat behind Carmen, so I put the jar of pot under her driver's seat and clamped it down with my tennis shoes. She then pulled over at the next scenic rest area, and we all prayed that the wind had blown away any trace of marijuana smoke.

The CHP car squealed spitting gravel to stop perpendicular to our car. The cop leapt out behind his swinging car door and crouched, two hands aiming his service revolver at us. Aimed at Carmen and me on the driver's side of the car.

"Don't anybody move." The cop yelled. "Now, what seems to be the problem?"

"N... no problem sir," I stuttered out to the armed officer of the peace when Carmen seemed speechless. I've always been the polite sort, something that usually appeases most cops. He realized soon enough that we were five really scared long-haired kids. He then stepped out from behind the car door and approached our vehicle, brandishing his gun.

"You folks shouldn't yell things out your window. Thought somebody might be in trouble. Could have shot one of you if you'd made a wrong move."

He walked around the car, gun still leveled. He ordered Tom and Jack on the passenger's side to get out. Stan sat between me and Jack in that long Chevy back seat. He clambered out too but I didn't move, sweat sudden-

ly flushing my back and beading my forehead, my feet desperately holding that marijuana jar. The cop made my three friends go through a kind-of Chinese fire drill, probably to figure out if they were stoned. When he'd repositioned Tom next to me and Stan next to him, with Jack up front, he strutted around the back of the car.

"Driver's license and registration young lady."

The cop still flourished his gun, directing it alternately at Carmen and me as she dug through the cluttered glove compartment. I didn't like staring down the barrel of his weapon, but when I tried to reposition myself back further in the seat, behind the back door strut as far as I could squeeze myself, I lost my footing on the jar of contraband. It rolled out behind Carmen's feet just as she plopped a pile of junk from the glove compartment into her lap to search for the registration.

"I can't seem to find it," she hastily waved fistfuls of papers and receipts at the cop as she kicked the jar back under the seat. I managed to get my feet on the slippery glass once again, even with my heart racing. My t-shirt was soaked from fear. The cop did holster his revolver to write Carmen a ticket, which of course we all agreed to help pay once we were back on the road, glad he'd only wanted to scare the shit of us.

He'd certainly done that.

\*\*\*

"Wanna fight a revolutionary war, get yourself a rifle." A Vietnam vet once succinctly summarized gun usage to me. "Wanna protect your home, get yourself a shotgun. Wanna commit homicide, get yourself a handgun."

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Don't ask me about drugs and guns; about buying kilos of primo Mexican or Colombian weed from dealers who kept handguns at the ready; about friends who'd been robbed, hog-tied at gunpoint going for one such deal calling me in Santa Cruz at two in the morning from somewhere in San Jose begging me to get them home.

The Santa Cruz mountains had the reputation as a wild zone in 1972-74. Anything could happen in their dense dark forests; from rape and murder to drug and gun running. I used to buy weed in quantity and mushrooms in personal doses from a remote cabin of ultra-left revolutionaries rumored to have ties with the Weather Underground who collected way too many guns and snorted way too much coke.

Talk about paranoia.

"Don't ever drive off the road when you come up here," Andy, the red-haired guy with pupils the size of dimes once told me while fondling a clean, well oiled Armalite AR-18 rifle seated beneath a large Viet Cong flag. "If your car breaks down, don't try cutting through the woods to get to the cabin. Always stick to the road and the driveway. We've booby trapped the woods for miles around. Just like the NLF. You also might accidentally wander onto one of our firing ranges."

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It was cops the only other time I had guns drawn on me. San Diego, 1979. I was driving a friend's car, an old Ford with expired tags and a busted driver's side door. I'd devel-



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oped the practice in the early 1970's of getting out of the car I was driving whenever I was stopped by the police, leaving the vehicle closed and locked as I stepped away from it. In those years this action gave the cops less of an excuse to claim "probable cause" to search the car. Old habits die hard, so when an SDPD car pulled me over, I rolled up the window, locked the broken door and slid across the broad seat to exit the Ford on the passenger's side.

"Halt!" one of the cops yelled. "Hands away from your body! Turn around! Slowly!"

Both cops were out of their car, one behind the passenger door, the other behind the car, both with their revolvers leveled on me. I stood very, very still, even though adrenaline revved through my veins. After one cop patted me down and searched the car while the other cop kept me targeted, they ticketed me for driving a vehicle without current registration.

"Don't ever get out of your car like that," the cop told me when he handed me my copy of the ticket. "You could have grabbed a gun from the glove compartment and come out shooting. You're just lucky we didn't drop you."

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One of the most incisive working class revolutionary memoirs I've read is Michael "Bommi" Baumann's *Wie Alles Anfang / How it all Began*. Baumann was a West German urban guerrilla during the 1970's, and he had some interesting things to say about guns. Describing how it felt to rob a bank he writes: "First of all, you feel insanely secure, it's logical because you have this weapon. Of course, it's horrible, a little pistol like that, a weapon, it has its own dynamics. You just feel insanely secure because you have a thing like that in your hand." Later, in a more reflective mood, he comments: "It's crazy what you do, always running around with a gun. A man who runs around with a gun anchors his center on the weapon—where you carry it, that's your center, you move so that you can always pull it out any time, anywhere. Today, I can tell with anyone if he's got a gun on him, and where he has it, because you can see how he moves."

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I've played my share of war games, not fanatically but I have dabbled in everything from chess to paintball. Chess is still the clearest game to teach the difference between tactics and strategy and how to think strategically. Yet taking out pawns doesn't even hint at the physicality of the military conflict chess symbolizes. By contrast a game like paintball is far too artificial to teach much "military science." Teams are usually thrown together from the yahoos who show up, there's no team structure—hierarchical or cellular—let alone team decision-making, the fields of action are restricted and each game is severely limited in time, the goals such as capturing the flag are stupid, everybody has way too much ammunition, you can cheat by wiping off the paint or not reporting a hit, and you know you can't die so you do far riskier things than you would if you were really under fire. Still and all, crawling and sweating through hot, dusty, scratchy brush and jumping up to surprise someone of the opposite team, only to get plugged 27 times from every direction in an ambush gives your average believer in revolutionary vio-

lence some interesting second thoughts.

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As folks who follow this column know I'm not against good ol' mass working class violence. But I've always had mixed feelings about guns. On the one hand, guns are a fact of life in this country, and I do know how to use them. I certainly don't want the police and the military to be the only ones who can legally possess guns. On the other hand I think that using a gun is pretty stupid, even for "self defense" let alone for "making the revolution." Guns are rarely used against the state in this country; we're most likely to use 'em against each other. Finally, guns really do have their own dynamic which changes not only personal psychology, but also the wider social context.

Let's imagine a society boiling over with popular unrest. Broadbased social movements fill the streets with protestors, workers' strike business and industry, and riots rock campuses and urban areas. This scenario describes a revolutionary situation, the assertion of social power at the base. If the powers-that-be cannot repress or coopt this situation, but instead demonstrate important divisions or weaknesses, this volatile mass social power might just kick it all over with an actual social revolution. The very uncertainty of this chain of events however has prompted a number of revolutionary tendencies to advocate some type of armed struggle in order to guarantee or force the revolution.

Armed struggle in a widely dispersed rural population can actually help to create social power, as Makhno (Ukraine, 1918-21) and Mao (Yan'an, 1935-1946) showed. But in societies that are mainly urban, armed struggle acts to polarize society and decimate any broader social struggle between the power of the state and the terror of the armed struggle group. Baumann's book mentioned above describes how a broad political and counter-cultural rebellion among West German youth during the late 1960's and early '70's was pushed into ever more violent action when the Red Army Faction inappropriately "took up the gun." Somewhat earlier Weatherman emerged in the United States from the shambles of SDS with an implicit strategy of forcing violent confrontations with the police and the state in order to bring down the power of both upon the whole movement so as to radicalize their fellow New Leftists. Poor and working class movements in Peru's cities have to contend not only with the authoritarian Fujimori regime, a brutal military and rightwing death squads, but also with the assassinations and violent thuggery of the Peruvian Communist Party, also known as the Sendero Luminoso/Shining Path. The IRA in northern Ireland often acts as a similar "political mafia" within the broader Catholic social struggle. The intent of armed struggle groups to either radicalize a wider social movement or to force the state to become more repressive in order to reveal its true nature frequently narrows the options for social struggle between the false dichotomy of "taking up the gun" or acquiescing to the violence unleashed by the state against the movement as a whole. If the state is toppled under such conditions it is not by genuine social revolution from the base but invariably by the highly militarized armed

struggle organization substituting for a mass uprising.

Occasionally revolutionary situations based upon mass social power do advance all on their own to full-scale honest-to-Marx social revolutions. And there's no doubt about it that a social revolution often involves large parts of the population taking up arms or seizing arms in a popular uprising that rather quickly overthrows the powers-that-be. Most such social revolutions are actually not that violent or bloody, but they often generate a new problem involving guns. Unless the revolution is virtually universal (as in Hungary in 1956 or Cuba in 1958-9) the social revolution is quickly overwhelmed by civil war as the deposed ruling class mounts its counter-revolution.

Thus the historical regularity with which ebullient social revolution becomes bloody civil war raises what's known on the Left as the "military question." When social revolution gives way to civil war, social dialectics give way to military tactics and strategy. Needless to say, bullets are not subject to dialects. Being a socialist does not make one immune to bullets or guarantee military victory, any more than being a fascist makes one a magnet for them and insure military defeat. Lenin himself barely survived an assassination attempt and believe me it wasn't his correct proletarian ideology that made the difference. The accused assassin, Fanny Kaplan was just a bad shot. In 1919 when Smirnov's "Military Opposition" criticized Trotsky's methods in creating the Red Army—special forms of address and salutation, special living quarters and other privileges for officers, severe traditional military discipline, retention of Tsarist officers as military specialists—Trotsky harshly dismissed the idea of "proletarian military strategy" and vigorously insisted that military matters must not be subject to politics. Trotsky ruthlessly suppressed a couple dozen soldiers' mutinies in the Red Army during the civil war, culminating with Kronstadt, in order to maintain military discipline and protect Bolshevik rule. Nor is it clear that the anarchist experience, from Makhno's armies to the Spanish anarchist militias, has answered the "military question" in any more qualitative, liberatory way.

Taking up the gun makes military action preeminent over social action. Social revolution gets displaced by "military science." Again unlike people, bullets aren't subject to social dialectics. As I said I have very mixed feelings about guns. In a mode very uncharacteristic of "Lefty" Hooligan however, I'll admit I don't have an answer to the "military question." All I got now is...

...ALL THE NEWS THAT FITS...

INDEPENDENT MEXICAN LABOR is on the move according to *Labor Notes* #233 & #234 (8.5x11, 16 pgs., newsprint; \$20/1 year sub-12 issues; published by Labor Education & Research Project, 7435 Michigan Ave., Detroit, MI 48210). Delegates from 132 unions formed an independent labor federation, the National Union of Workers (UNT), covering some 1.5 million workers on August 22-23. The UNT is up against both the PRI-dominated Confederation of Mexican Workers (CTM) and the state-affiliated Congress of Labor (CT). Another independent labor federation and a member



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of the UNT, the Authentic Labor Front (FAT) represents only some 50,000 workers, yet its Metal, Steel and Allied Workers Union ousted a company-dominated union in a Tijuana maquiladora factory by vote on October 6 according to the 10-8-97 *SF Chronicle*. Another version of this story is provided by the 10-7-97 *SD Union-Tribune* under the headline "Workers rebel at maquiladora." The state's labor board has overturned the independent union's elections as of 11-14-97 (11-15-97, *SF Chronicle*) in an apparent hardening of the government's attitude toward independent labor as well as in violation of NAFTA. Karl Koons submitted the *Union-Tribune* piece and writes: "We'll see a strange rash of 'accidents' start to happen soon..."

**CONTRADICTIONS?** Many columns ago I criticized *Love & Rage* for their tacit acceptance of the idea of developmental stages as I declared Marx's theory of historical stages and human progress highly suspect. Yet two columns ago, I seemed to endorse Marx's stage theory by promoting social revolution as the mechanism through which society moves from one mode of production to another. No contradiction, because I don't see this as a linear process. Marx grasped how things worked within a particular mode of production—the interaction of forces of production with relations of production—but once the former has outstripped the latter and social revolution is imminent there's no historical necessity that society must "advance" to the mode of production "next in line." Not only do I think that you can skip Marxist stages, I think that any pre-capitalist mode of production (barbarism, savagery, feudalism) can go directly to communism via social revolution. I also think that society can go backwards in the Marxist scheme of things. Many an SF story has as its setting a humanity reduced to primitive conditions through atomic war, a war that might come about with international social revolution. Even as you read this, Afghanistan's Taliban has largely succeeded in erasing that country's "socialist" past with a return to feudal theocracy after prolonged war, guerrilla war and civil war. Just one more thing to think about when considering the "military question..."

**PERSONAL PROPAGANDA...** New year, new column header... I can be contacted at hooligan@sirius.com. My book, *End Time*, can be purchased from AK Press (POB 40682, SF, CA 94140-0682) for \$10. Keep sending me your newsworthy items and interesting news clips, guys c/o MRR.



## RALL DEAL

The hills are alive, and the court system is humming with absurd litigation. Lawyers for Microsoft Corp. are asking a Washington federal judge to dismiss an anti-trust law suit filed by the Justice Department. The feds want

Bill Gates to cough up a \$1 million fine for every day he continues to require that PC manufacturers include his Internet Explorer browser with the Windows operating system. If I were Bill, I'd pay up—how can a company that owns 80 percent of its market claim not to be a monopoly?

In other legal news, testy British au pair Louise Woodward was recently released by a Boston judge. Court observers expect Sunil and Deborah Eappen, absentee parents of the eight-month-old baby whom Woodward is accused of rattling to a way early grave, to file a wrongful-death suit amounting to millions of dollars. Woodward, however, is broke—thanks partly to the chintzy \$135-a-week the Eappens paid her—so the yuppies'll likely go after the agency that brought the high-strung 19-year-old to the United States and later funded her incompetent and pricey defense: EF Au Pair. Come to think of it, Louise Woodward probably ought to sue them as well.

By far my favorite law suit du jour, however, was filed in November in a Cincinnati federal court—by Otto Stalinski against the Chiquita Brands International banana producer for malicious persecution, fraud and punitive damages. Stalinski claims that Chiquita dispatched armed thugs to kidnap him from a hotel room in San Pedro Sula, Honduras in April 1990, when he was working for the Irish banana company Fyffes. "The claims are meritless," Chiquita spokesman Joseph Hagin said. Meritless perhaps, but they are fucking hilarious.

This frenzy of legal activity got me thinking about all the people I'd love to sue if I ever had the right lawyers and a limitless supply of ready cash.

First, I'd sue every employer I've ever had who flaunted the federal labor laws. Almost every corporation tells its salaried employees that they're not entitled to overtime—let's see what the courts have to say about that. I'd accuse every company that calls full-timers "independent contractors" to evade paying benefits of tax fraud. I'd sue to enforce every American's sacred legal right to morning and afternoon coffee breaks and offices with working ventilation systems.

Speaking of bad air, I'd also sue for non-smokers' rights. Now that the lethal effects of secondhand smoke are widely recognized—involuntary tobacco consumption kills more people than cancer or AIDS—it's sheer lunacy that smoking is allowed in any public place, including outdoors. Apartment dwellers should even be banned from smoking inside their homes. Why should anyone risk burning to death because their neighbors up in 5A like to smoke in bed? I would push for a smoking version of Megan's Law—houses belonging to nicotine consumers should be registered with the fire department. No fireman should die protecting the property of a suicidal antisocial drug addict. And certainly no parent can smoke at home.

Racial separatism is one of the greatest poisons in American society today. Yet we tolerate colleges and universities allowing their students to segregate themselves into Asian Student Associations and Black Student Organizations, fraternities and sororities that discriminate along ethnic, religious, sexual-orientation and racial lines and even "theme dor-

mitories" designed exclusively for members of one group. Even the priciest private institutions rely on taxpayer money—and I've love nothing more than to file civil rights suits against each and every American university that tolerates such vile discrimination on its campus.

I live for the day that I can fund the fight against people who forget that the Declaration of Independence was authored by an atheist and that religious freedom relies on the strict separation of church and state. I'd hire lawyers to seek out and put an end to school prayer, sue the Federal Reserve to eliminate the word God from our currency and prohibit public officials from making religious references in speeches.

My team of voracious attorneys would take on the constitutional age requirements to run for congress and the presidency based on age discrimination and male-only selective service registration on sex discrimination. They'd accuse landlords who ban kids and car-rental agencies who won't rent to licensed drivers under 25 of ageism. They'd file harassment claims against telemarketers and computer spammers. They'd sue to break up the cable TV and bank monopolies. And most important, they'd sue every radio station in America for cruel and unusual infliction of shitty music on the masses.

You might say that I'm petty, vindictive, and willing to abuse the court system to promote my small-minded agenda. But there's no need to worry—I don't see getting rich any time soon.

Send stuff: Ted Rall, P.O. Box 2092, Times Square Station, New York NY 10108, e-mail: tedrall@aol.com.



Nothing new to rant about. I've got a ton of records and CD's in front of me I need to mention. This could get pretty winded. So I may finish this stack next month. There is no predicting the world's pop output I suppose.

First up is the DISCOUNT "Half Fiction" CD on Kat Records (PO Box 460692, Escondido, CA 92046). What can I say? These guys rule. A strong follow up to their great debut disc. Awesome gal vocals over a J Church-like sound. These folks certainly have the "hit" potential with some killer pop emo punk songs. Also a cool live band as I recently saw them in a warehouse-like setting in the ol' East Bay. Extremely recommended. I also caught HOT WATER MUSIC with Discount. These guys crank out some heavy emo-core stuff live and on their "Fuel For The Hate Game" CD on No Idea Records (PO Box 14636, Gainesville, FL 32604). A more listenable Fugazi I guess. Not so much pop but still a powerful riff heavy band. Being a late bloomer with these guys, they should have a new full-



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length out any day now. For the third Florida band in a row, we have the MY PAL TRIGGER "There's Hope In No Tomorrow" CD on Second Guess Records (PO Box 9382, Reno, NV 89507). Although these guys are usually compared to Jawbreaker, I think they have moved forward with this release. Although there's plenty of channel switching on this, there is also some cool post punky pop grooves. Some texture and melody to boot. But this still has it's share of early Jawbreaker type rockers.

Honey Bear (PO Box 460346, San Francisco, CA 94146) has been quite busy of late with a batch of diverse releases. For starters we have the TRAVIS CUT "Complicated" EP. This brit outfit cranks out the speedy pop punk a la China Drum or Snuff. A top notch single with great powerful production and three keepers. A band that has yet to disappoint. PEE has a new EP "Miracle Research Center Staff" or maybe it's the other way around. It's confusing but I think Lance wants the PEE i.d. for his sanity's sake. A four songer which is more reminiscent of their singles than their awesome full length of a year or so ago. Which isn't to say this isn't great. Definitely with this release and newer material live these folks are getting more textured and playing with weird timings. As always, hard to explain this group. The great gal/guy vocals remains in tact though. Hopefully more is on the way from this great local band. PUNJAB ROVERS is a side project of members of Mambo Taxi and Cornershop. Good swirly UK indie pop basically. Although I'm not sure if this is a recent recording or not. I suspect not. Fans of this sound (Stereolab etc.) will dig this. Should be pretty limited too. The MOONS "Stolen Days" 45 is a co<sup>TM</sup> release with Broken Rekids (PO Box 460402, San Francisco, CA 94146). This is a pop single in the Teenage Fanclub vein. I saw these guys early on and they had some great pop songs and if they've keep it going, they must be pretty great by now. Especially song wise. A release I've personally been waiting for.

A couple of mod releases worth mentioning here. The always great ODD NUMBERS have a new CD "A Guide To Modern Living" on Eight One Nine (190 Martha Street #1, San Jose, CA 95112). Another great dose of Jam/Chords mod guitar pop. This is my kinda mod. Rickenbacker guitars and a spunky rhythm section. I still have to catch these guys live. I seem to keep missing them. My loss I hear. Detour Records (PO Box 18, Midhurst, West Sussex, GU29 9YU, England) has put out a double LP by THE KILLERMETERS entitled "Metric Noise". A comp of recordings of this UK band circa 1980. Good revival stuff from this band that was part of the Chords/Secret Affair/Lambrettas movement. Basically all the folks who got worked up over the Quadraphenia movie. Good quality stuff that plays like a good mod LP. I'd like to see Detour put more of this type of mod out (old and new), instead of the 60's organ stuff.

On the re-issue front, we have the VKT-MS CD on Broken Rekids (PO Box 460402, San Francisco, CA 94142). This has held up quite well. In fact this sounds better now than way back when. Avengers sound a-likes. The two old singles are included here as well as a bunch of unreleased stuff or at least unreleased until a couple of years ago. All good studio quality

minus a couple live tracks. SF punk rock from 1979 and on. The CHEIFS "Holly-west Crisis" CD on Flipside (PO Box 60790, Pasadena, CA 91116) is great vintage SoCal punk. 13 great punk rockers here. This makes one cool full-length. A collection of various releases and some unreleased stuff. Think early Descendents if you're unfamiliar with these guys. A raw less<sup>TM</sup> pop sound. The best re-issue in ages. Classic stuff. On the way less punk side is the B GIRLS "Who Says Girls Can't Rock" CD on Other Peoples Music (PO Box 227, Station P, Toronto, Canada M5S 2S7) Girl group new wave pop that is reminiscent of Blondie. Some of this stuff should have been on the Valley Girl soundtrack. Great Phil Spector gone dyed blonde pop tunes. All unreleased excluding a couple single tracks. They could have been the next Go Go's or maybe just the next Flirts. Either way a fun girl group release.

For indie poppers, the hot new band this month is POOPIEHEAD. Who have two EP's "Rise Of The Poopie People" and "Big Red Poopie Eater" out on Kittyboo Records (PO Box 155043, Irving, TX 75015). Fun cheesy amateur stuff with lo-fi production, cheapo instruments, and wimpy gal/guy vocals. All the right elements for a fun indie pop record. Upbeat songs and melodies too. A band you twee-ers should look into. Another decent indie release is the AUTOMATICS (from Japan) "I Wish" EP on AmPop (PO Box 2271, San Rafael, CA 94912). Girl vocals pop from the Sunnychar girl. Japan's answer to the Primitives. The even do a Prims cover here. Not as punky as Sunnychar but still good bubblegum pop. The BEEZEWAX "A Dozen Summits" CD on LaNuGo (PO Box 987, 1517 Moss, Norway) is good noisy guitar pop a la Swervedriver or Edsel Auctioneer. I used to really be into this sound (I still even have my Ned's Atomic Dustbin t-shirt!) so it's nice to hear a band do this stuff well. A little Dinosaur noise too. A really strong full-length that holds up well to it's influences. The WORKHORSE "Mardi Garage" CD on Herb Jackson Records (8456 Nowlen St., Mentor, OH 44060) pays tribute to one of my all-time faves The Mice from Cleveland. I'm still waiting for that complete Mice CD re-ish that some Parasol-like should put out. This is even on The Mice's early label. What gives. A Mice cover too? Noisy punk pop that you could see Bob Mould singing. Good thrashy fuzzy pop music. The WONDERBOY "Napoleon Blown Apart" on CD Racer Records (Phone 1-800-5-RACER-5) is good power pop with a few Beatle-esque ditties toward the end of this full length. Strong "girl I dig you" type songs when they do the power pop thing. This LA area band certainly has a "knack" for this sound. What's even stranger is around 1990 or so, I was hanging out with a rock and roller friend in Hollywood and we went the singer/songwriter of this band's house to pick up a guitar or something like that. He told me that this was the guy who played cousin Oliver on the Brady Bunch. Now his band's CD ends up in the not-even punk rock bin at MRR. Is that some sort of deja fucking vu or what. Oh ya, the tune "Why Can't One And One Be Two?" is really great.

It seems like I've been going on awhile and I'm looking at a batch of twelve or so pop punk and emo pop punk releases. So I'm gonna break now until next month or so. Later.

## NetPunk

with  
**Mark  
Hanford**



A new year is upon us, and once again the government wants to take away our right to see what we want on the internet.

Remember the Communications Decency Act that the Supreme Court threw out last year? Well, it's back, in a new form, thanks to a Republican Senator who's probably trying to get re-elected and make everyone believe that "he" doesn't surf the sex sites. It's Senate Bill 1482, which has been nicknamed "Son of CDA", and it's intent is to ban material on web pages that could be considered "harmful to minors". Anyone who was found guilty of distributing such material (and distributors could mean web page designers, online sites, internet service providers, and who knows who else) could be fined up to \$50,000 and spend six months in jail. Just like the Act overturned by the Supreme Court, this bill doesn't specify what "harmful to minors" means or whether what is harmful to a six year old could be considered harmful to a 16 year old. In addition, it also doesn't say who will decide initially that the material is harmful. In other words, it's another bunch of bullshit from some politician who doesn't know the net from his asshole. If you want to keep up with what's going on with the CDA, here are the sites to check out. The ACLU is at <http://www.aclu.org/> and is bound to stay on top of things. There's also the Center for Democracy and Technology (<http://www.cdt.org/>), the Electronic Frontier Foundation (<http://www EFF.org/>) and the Citizens Internet Empowerment Coalition (<http://www.ciec.org/>). Keep up with what's happening in Washington, because it could change the course of the internet in very oppressive ways.

Okay, so I've been doing theme oriented columns the last couple of months, and a bunch of you have written to have me check out particular sites. I'm going to spend the rest of the column talking about the best of the bunch that I've been mailed recently. I think I'll start with the Zeitgeist Photopunk Archive at <http://pages.ripco.com/~pavlov/> where you'll find a bunch of very cool band photos that I'm assuming were taken by the guy who does this archive. Photos of bands like Boris the Sprinkler, Anti-Flag, J-Church, US Bombs, The Makers, D.I.R.T. and a bunch more. You'll find the photos in the section "Pavvy's Crap", and not much else under the other links. Still worth it for the pictures, though. Jersey Beat 'Zine now has a web page, and though somewhat sparse at the time of this writing, still has some pretty cool stuff. A few articles from the zine, a couple of columns, record and zine reviews, and a decent photo archive make this worth your time. You'll find Jersey Beat at <http://www.jerseybeat.com/>. Speaking of paper zines going online, Punk Planet now has their



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very own website. The content seems to differ from that of the magazine, which is cool. They are slowly but surely updating the site, but right now it has a live webchat section, a feature on Pro Wrestling, and a photo essay on DC People and their cars. Overall, not bad. Could be really cool if the webchat feature ever takes off. Try it out at <http://www.punkplanet.com/>.

Speaking of DC People, the DCHARD-CORE website at <http://www.dchard-core.org/>. DCHARDCORE bills itself as a resource for the DC Music scene, and includes photos, interviews with DC scenesters, information about upcoming shows, lists of bands, labels, stores and the like. All in all, it's one of the coolest "scene" pages I've seen, though I'm sure it doesn't cover the entire DC scene. Another decent scene-related page can be found at <http://www.atlantapunk.com/>. Yep, you got it, it's "Atlanta's Official Punk Scene Information Website", with info about Atlanta bands, upcoming shows, a photo album, punk chat, Atlanta bands from the past, record labels, stores, classified ads, trivia contests, and more. Definitely cool to visit, even if you have no plans to ever visit Atlanta. Moving to the west coast, and a musical style that is on punk's fringes, we have West Coast Psychobilly (<http://www.geocities.com/SunsetStrip/Palladium/2609/psycho.htm>). There's links to bands here like Hellbillies and Buddy's Riot, as well as info about West Coast shows, some sound files, reviews, zines, movies and more. Cool stuff, if you like some 50's in your punk rock. It's been almost two years since I mentioned #punk on IRC in this column. IRC, which stands for Internet Relay Chat, is a way to chat in real-time with other punks on the net. You'll need a chat program like Homer for the Mac (available from <http://www.macorchard.com/>) or mIRC for the PC (at <http://cws.internet.com/>). There are 3 or 4 irc networks out there, with the most popular being DALnet, Efnet, and Undernet, and all of them have a channel called #punk. In fact, I even ran across a DALnet #punk homepage you might want to visit. You'll find it at <http://punk.w1.net/>. Check out IRC, you never know who you might run into there. A relatively new e-mail list for fans of hardcore just started up. It's called the HxC-List, and there's instructions for how to subscribe to it at <http://www.primenet.com/~curb/hclist/>. I'm not on it myself, so I have no idea how popular it is, how many messages you might get, or anything else. Speaking of mailing lists, I fucked up a few issues back when I told you how to subscribe to the punk-list. There was much rejoicing from the p-listers when they realized I fucked up, because they're such an exclusive group, but fuck 'em if they can't take a few newbies. Here's the right way to subscribe (and prepare to be bombarded with at the very least 100 messages a day): Send an e-mail message to [majordomo@cc.gatech.edu](mailto:majordomo@cc.gatech.edu) with NO subject line, and "subscribe punk-list" (without the quotation marks) in the body. That should get you subscribed and sorry for whatever I wrote before.

Finally, in the spirit of keeping information free from government censorship, I want to mention the M.I.T. Student Association for Freedom of Expression (SAFE) Home Page at <http://www.mit.edu/activities/safe/>

home.html. There is a lot of information here the "THE MAN" does not want you to see. There are also links to other organizations trying to keep censorship off the net and other articles, etc on freedom of expression issues. Read it, because who knows how soon you might not be able to. Well, that does it for another month. You can e-mail me at [hanford@primenet.com](mailto:hanford@primenet.com), or write to me at PO Box 8059; Santa Cruz CA 95061. Finally, as always, you can read my columns online at <http://netpunk.base.org>. Until next month - see ya.



DE: Hello my name is Dave Emory and its my privilege and pleasure to present Martin Lee, the author of *The Beast Reawakens*, just released in hard cover by Little Brown Books, and copyright 1997. Martin, welcome to our airwaves.

ML: Thank you Dave.

DE: You have written a book, the importance of which would be difficult to exaggerate, which discusses some very important although not generally well known goings on which stretch from a period of WWII right on up to the present and figures to echo for a long time to come. Martin, let's start with our discussion of the closing months of WWII. By the way, before we actually get into your book I should perhaps introduce you as not only one of the seminal members of Fairness of Accuracy In Reporting, a media watchdog group that many of the members of the audience will be familiar with. You're also the author, along with Bruce Shlain, of "Acid Dreams: The CIA, LSD, and The Sixties Rebellion", which documents, among other things, the significant connections through the intelligence community and the sixties psychedelic subculture. Martin, once again back to the *The Beast Reawakens*, your recent and vitally important book. A good place I think to begin the analysis of the succession of events that you talk about would be the closing months of WWII. During the closing stages of the war, the Third Reich was actually looking to split the Allies by playing the Soviet Union off against the West. Could you tell us a little bit about that?

ML: Yes, *The Beast Reawakens* is essentially a history of neo-Fascism from the end of WWII to the present. So the appropriate place to start is the end of WWII and as you pointed out the Germans had a very tough situation on their hands. They were losing the war, it was inevitable they were going to be defeated, and how do you deal with that situation? Well, the intelligence chiefs in Germany, in particular Walter Schellenberg who was the chief of the SD, the German SS foreign intelligence service, thought there was some opportunity to pursue an advantage for the Germans if they

could split the Allies, the capitalist west versus the communist east. They saw this alliance as a tenuous one that didn't have a long future in store and they thought if they could exacerbate the tensions within the ranks of the Allies early on maybe that could provide some kind of advantage for them as the war was drawing to a close. And while it didn't result in specifically splitting the alliance up for a military advantage for Germany, it did set the stage for machinations that took place later on as Nazi war veterans persuaded what is called the see-saw policy, playing one side off the other. And because Germany is naturally centered, or seated rather in the middle of Europe it was naturally in a position to play east off west. And I think the Nazi veterans after the war used their geopolitical position to try to gain some sort of advantage. And essentially it played out where some of the Nazis after the war ended up working with the CIA and other Western intelligence services and other Nazis ended up working with the Soviets and Eastern intelligence services and yet while they were gravitating toward one super power or the other they were actually in fact working for Germany amongst themselves, still collaborating even though it looked like they had lined up with East or West.

DE: This see-saw policy actually began to manifest itself during the closing phases of WWII during the negotiations that you discuss where the representatives of the Third Reich's political and national security establishments entered into discussions with representatives of Western espionage agencies. Many of the OSS people, like Allen Dulles and Wild Bill Donovan, wore two hats—not only functioning as spies but also as corporate lawyers and representatives of some very powerful industrial and financial interests that had some vested interests in Third Reich financing industry.

ML: Yes, clearly that's the case, Schellenberg himself head of the SD, the SS foreign intelligence service, sent emissaries to speak to Allen Dulles who was based in Switzerland for the OSS—that's the CIA's wartime predecessor, the Office of Strategic Services—and had secret negotiations going on. At the same time these were going on, Schellenberg also has his feelers out to the Soviets and were in fact cluing the Soviets into the fact that they were having secret negotiations with the U.S., which made the Soviets very angry and it did exacerbate tensions towards the end of the war between the U.S. and Soviet Union. So in that sense, to the extent that it exacerbated these tensions, the see-saw policy being secretly pursued by the Nazis, did have some success. It did hasten a split in the ranks of the Allies. And what's key here is that Schellenberg himself was on the board of directors of ITT's German subsidiary, who have these powerful corporate connections. Allen Dulles was a corporate lawyer for Sullivan Cromwell and I'm sure many of your listeners know that.

DE: Could you tell us just, real briefly about Sullivan and Cromwell's many connections?

ML: Well Sullivan and Cromwell represented firms like the German chemical giant IG Farben, which has been described as the backbone of the Nazi war machine. John Foster Dulles, Allen's brother and future Secretary of State under Eisenhower when Allen became



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CIA director, was lawyering for the likes of Franco in Spain. So you had these very powerful connections with German Fascists and other Fascists in Europe. But what's important to keep in mind is that from the point of view of German industry, while it has these links to the West they are also seeing that it's very important for them to have links to the East and look to the East for market and for their goods, since Germany is a country that doesn't have many raw materials or natural resources of its own. They look to the East for raw materials and so forth. So there was a powerful lure always looking to the East, either from the German industrialists while they had these connections to the West.

DE: Before we get into some of the actual hard machinations of people like Schellenberg and some of his successors engaged in some of this see-saw policy, this German-Russian geopolitical consideration actually was formalized by Von Bismark, an old tendency in German politics.

ML: It actually goes back even before Von Bismark, to Frederick the Great's time during the seventeen hundreds when Frederick the Great stressed the importance of a Prussian/Russian alliance. So it's a deep rooted tendency going back centuries. And if we step back from it, we can see it again, Germany being in the middle of Europe, which can relate to both East and West. On the one hand, on the western side the obvious link for Nazi and the CIA after the war is the shared anti-Communism. It's the Atlantic orientation that goes in one direction but then you got even this older tendency going back several centuries as epitomized by Von Bismark which says Germany must never let interests collide with Russian interests. Germany and Russia have to be natural geopolitical partners because Russia has raw materials and the markets that German industry needs. And Russia also needs certain things that Germany can provide. You know, heavy industry and so forth. So you have that powerful geopolitical imperative that points towards a German-Russian alliance that has nothing to do with ideology but everything to do with geopolitics, so it's not a question of Nazis looking East after the war because they like Communism or they like a dictatorship per se, but because they realized, as Bismark realized, that's where a powerful Germany laid. So you have these two geopolitical tendencies, one Atlantic orientated, anti-Communist and the other pan-European, or German-Russian and both these tendencies manifest and play out after the war in very interesting ways.

DE: You mention even before the conclusion of the war, Schellenberg had leaked word of his negotiations with people like Allen Dulles to the Soviets and the split between the Western Allies and the Soviet Union was already well underway before the guns fell silent.

ML: There are other examples of this split after you had the OSS during WWII spying on Communists in Europe, spying on Italian Communists and so forth, when they were supposed to be fighting Fascism they are were actually already beginning to target the next enemy coming up as they anticipated the approach of the end of the war and the beginning of the Cold War. So you see all of these elements, these shifting alliances were in play at

the end of the WWII, and the Germans and the Nazi in this mix looking out for themselves and their own advantage, and they aren't simply pawns that somebody else is going to manipulate. The CIA will work with Nazi to do this and the Russians will work with Nazis to do that, but the Germans had their own interests which they kept in mind and were always pursuing.

DE: One of the main players in the Atlantic side of this dual German policy and something that winds throughout the course of your book is the Gehlen spy organization. Could you tell us a little bit about the evolution of that remarkable organization from the WWII period all the way up to the BND period?

ML: Well, the Gehlen organization is really key and it really does embody that Atlantic orientated geopolitical strategy that we have just been discussing. As WWII was ending, General Reinhard Gehlen, the head intelligence officer for the Wehrmacht—the German army—was essentially Hitler's top anti-Soviet spy. He decided, as the war was drawing to a close, that he was going to cut a deal with the United States and sell them a bill of goods. He was going to offer himself as an ardent anti-Communist who could help the United States in the upcoming Cold War with the Soviet Union, and, in fact, the U.S. bit the bait. They were very interested in this and brought Gehlen and some of his assistants over for a series of meetings at Fort Hunt in Virginia right after the war. They cut a deal whereby Gehlen would reconstitute as much as he could the elements of his anti-Soviet intelligence network that Hitler had used, and would reconstitute this for the CIA. Actually, at first it was for U.S. Army Intelligence, then the CIA later. This anti-Soviet spy network that the Nazis were running consisted of thousands of people, many of them an ex-Nazis, some of them war criminals, and they were essentially bolted lock, stock and barrel into the U.S. intelligence apparatus during the earlier days of the Cold War.

DE: You quote author Karl Oglesby and a remarkable article he wrote in *Covert Action* #35, in that article, Oglesby notes that the German chain of command was still in effect for all intents and purposes after Gehlen went to work for the Americans, that Gehlen was clearing his actions with both Grand Admiral Karl Doenitz and his former chief of staff Franz Halder.

ML: Yes, again Gehlen looks on the surface like he's this guy working for the CIA after the war, and it's true he was, but he was also working for himself and German interests. One of the things that he was doing in addition to providing information to the CIA was in some cases using clandestine operatives who ran paramilitary operations in Eastern Europe, dropping people behind the lines. But Gehlen always had another agenda, and part of that agenda entailed providing protective cover for the Nazis that he was employing after the war on the behest of the CIA. So many Nazis saw this as a way to survive and here you have the Third Reich decimated, and what are these people going to do, how are they going to get back on their feet? Well, Gehlen's organization, as I described it in *The Beast Reawakens*, was providing a life raft for many of the Nazis. They could jump on board and

they all could claim that they're gung-ho anti-Communists and offer themselves for the CIA and other Western intelligence services, which they did, but they were never simply anti-Communist. Many of them at least had another agenda and that was a German nationalist agenda which involved playing East off of West in order to rebuild some kind of Fascist movement.

DE: The Gehlen organization's role as a life raft for ardent Nazis gets into the discussion of the Odessa organization. Tell us briefly about Odessa, Otto Skorzeny and Otto Ernst Remer, two individuals who crossed paths during the July 20th, 1944 attempt on Hitler's life.

ML: The Odessa organization stands for the Organization of former SS members. It's something that has been written about in spy novels and people have made movies about it, so it's taken on this sort of mystic stature of post-war Nazi conspiracies. Well, in fact, there really was an Odessa network, I had gotten a hold of U.S. Army Intelligence documents that described this network very clearly. That name, Otto Skorzeny, Colonel Otto Skorzeny, Hitler's foremost commando, rescued Mussolini during the war after Mussolini was deposed by the Italians. Otto Skorzeny was this larger than life James Bond figure who was a real daredevil. He was named directly in U.S. Army Intelligence documents as head of Odessa. And the Odessa network really overlapped with Gehlen organization. Skorzeny and many others involved with Odessa ended up working for Gehlen after the war and openly working for the CIA which Gehlen was employed by. But again, Odessa always had a primary objective not to help the United States in their struggle against the Soviet Union. It's what they looked like they were doing, but in fact were trying to survive as a Nazi entity and to rebuild this movement on a grassroots, international scale. Now, Skorzeny was a very key figure in that. It appears that he was aligned geopolitically with the West through Gehlen, but in fact he played both sides off the middle.

DE: Another key Odessa person, Otto Ernst Remer, was even more active with regard to attempting to forge Nazi alliances with the United States but with the Soviet Union along the lines with Frederick the Great and the Bismarkian principle we touched on earlier.

ML: Yes, he was a very significant figure after the war in terms of post-war Nazi movements, even today, as he is still alive Remer. Just to put it in perspective, during the anti-Hitler coup attempt on July 20th 1944 when a bomb went off and injured Hitler, the one serious coup attempt that didn't work, it was Remer who intervened initially and was a key figure in suppressing this push against Hitler. And as a result of this, his was immediately promoted to the rank of Major General, propelled into Nazi super stardom and became Hitler's bodyguard from that point on. But after the war, Remer became very involved in West German neo-Nazi politics. He was involved as a leader of the Socialist Reich's Party which was banned in 1952, the first successor organization to the Nazi party. Remer's geopolitical orientation was always towards the East, he was a Bismarkien. He felt the important thing was to make an alliance with Russia even though the Soviet Union during the Cold War was Communist. That ideological problem was some-



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thing that had to be overcome. Even though he was living in West Germany, he was getting involved in a neo-Nazi political party that was actually doing quite well at the polls, that is winning 10-12-15 % of the vote in elections which in a parliamentary system is quite significant and scaring the hell out of U.S. Intelligence and the Western government at the time, because it was really picking up momentum before they squashed it. During this whole period, Remer's secretly playing footsy with the Soviets by sending people over to East Germany to discuss mutual strategies and so forth and so on. He acknowledged this to me when I interviewed him. But again, he did not do this out of sympathy for Communism. He hated Communism. But he realized Germany and Russia had to make an alliance according to Bismark.

DE: So we not only have the Gehlen spy organization, an offshoot of the Third Reich's national security establishment, working at least ostensibly for U.S. Intelligence and ultimately becoming the German Intelligence service, the BND, but in so doing it has a reciprocal relationship with the Odessa, post World War II SS underground and in turn the Odessa is playing a double game. It is not only working for CIA, Gehlen and the West, it is also working with elements of the East Bloc as well.

ML: Odessa always had it hooks behind the so-called Iron Curtain into East Germany and into the Soviet's occupation of Eastern Europe. That's very clear from U.S. Army Intelligence documents. The great irony here is while you have people like Skorzeny and Gehlen working for the CIA, you had Remer working for the Soviets and Eastern intelligence services. I was able to document numerous instances where Skorzeny and Remer were working together during the Cold War even though they gravitated towards two conflicting superpowers. They themselves were good friends, stayed good friends throughout the Cold War and collaborated on various projects and missions together. Even though they were playing with the West and the East, they really had their own agenda they were pursuing. You could see it in Remer and Skorzeny and that's why I opened the book with those two characters.

DE: And their activities, we should note, not only took place in Europe but Skorzeny and Remer also very active in places like Latin America and the Middle East.

ML: Yes, absolutely, Skorzeny himself became a representative of the Krupp company in Germany, a big industrial firm, and he represented the Krupps in dealings with Peron in Argentina which was a safe haven for many Nazi and Fascists after WWII. At the same time, Remer was active in the Middle East in Egypt, Algeria, Syria and so forth, involved with different projects there, Skorzeny himself was involved with a project in Egypt for the CIA at one point helping to rebuild the Egyptian Intelligence service, and that operation backfired quite seriously for the CIA. But yes, they had international machinations, they were international players, they were involved in international arms trafficking, post war international Nazi politicking. To a very significant degree, they were the two permanent leaders of the post-war Nazi movement.

DE: And playing this double game on behalf of

Odessa the whole time, playing East off against the West. That same see-saw politic, German-Russian dynamic, going back to Frederick the Great and Von Bismark, was very craftily exploited by Gehlen and people in the Odessa to help frustrate denazification. Could you tell us a little bit more about that?

ML: Yes, you have a situation where Gehlen can always go to his CIA handler on the U.S. side of things, "but you got to do x, y or z or else my people are going to cut a deal with the Soviets", and then they could go to the Soviets and say "Look, you gotta do x, y or z for us or we'll really go in with the West". That was a way to extort or draw concessions from either side, this was very craftily done in West Germany, when John J. McCloy was the U.S. high commissioner during the occupational period in the late '40s early '50s. He's negotiating with his distant cousin Konrad Adenauer, the first chancellor of post-war Germany, and Adenauer is drawing all sorts of concessions, basically playing East off West in exactly the kind of strategy the Nazis were manipulating after the war. And the German government in West Germany was following the strategy to a "t" and it was really working.

DE: One of the things most people are not aware of is that the major institutions in what used to be West Germany, the Federal Republic, were never effectively cleansed of Nazis. The political establishment, the military, the intelligence community, the financiers, the industrialists, and even the civil service judges and law professors were, to a considerable extent, holdovers from the Hitler period. Could you briefly tell us about that?

ML: That's true, there's been other books written about that. One of the key figures in the reversal of denazification from the German end is Hans Globke, a prominent figure in the Third Reich. As the Reich's Commissioner For The Protection Of German Blood And German Honor, he helped write the racist Nuremberg laws in 1935 that were very important in terms of Hitler's legal apparatus. Globke—who was involved in wartime decisions to deport Macedonian Jews that resulted in liquidation of many people,—was, after the war, placed in the West German government in a very high position. He essentially became the number 2 figure in the West German government's Secretary of State. It was under his auspices that the Gehlen operation was technically bureaucratically part of. So Globke was a key figure and helped engineer, starting in the early fifties, laws that were passed by the German government which effectively allowed Nazi civil servants to resume their positions in the German government at the same rank they were. This had a very serious impact on the German government, not only then, but now. It determined the course of German history, because on the psychological level it means that heavy amounts of denial was going to take place here. Like, "No, the Nazi weren't really that bad and let's pretend there's nothing really to feel guilty about or feel ashamed about or make amends for". On the one hand, you sort of have that dynamic psychologically which has some very powerful negative effects later on after Germany became unified. But also, just the fact that the institutions in West Germany and to a lesser degree but still a significant degree in East Germany never

really denazified. You know it, the implications are very, very serious, I think when you talk about U.S. role there and participating in this kind of denial and going along with it, the lack of serious denazification and sometimes encouraging it, I think that the CIA's covert relationship with the Gehlen-organized Nazis during the Cold War really underscores the intense moral depravity of U.S. Cold War policy, at least on a clandestine level. I don't think that can be emphasized enough.

DE: The failure of denazification and the other outgrowths of this see-saw policy, were again something that was used very craftily by elements in Germany to preserve the political status quo to a certain extent from the Hitler period. With regard to Odessa and some of those same elements, in your book you used a name of someone who has played a very prominent role in the political dynamics on both sides of the Atlantic, a fellow by the name of H. Keith Thompson. You mentioned that he worked for the SD, which we already touched on. Tell us again what the SD was and what Thompson was doing for it.

ML: H. Keith Thompson, an American Nazi who's still alive actually, described himself to me—and I think he's correct—as the chief U.S. operative for Die Spinne, or The Spider, another name for the post-war Nazi network, another name for Odessa. He said he was the chief operative this side of the Atlantic for the Nazi post-war movement. H. Keith Thompson starts out as a young teenager, joins the America First movement and the German-American Bund. These were essentially isolationist movements prior to World War II; but really pro-Nazi. Both of them were getting funding from the Third Reich and H. Keith Thompson's political ideas were developed during this period. He was an outright white supremacist, pro-Nazi, pro-Hitler, was then and still is now, and he engaged in certain clandestine activities for German intelligence. After the war, an ID was discovered with his picture, which I published in the book, naming him in the German intelligence files as an operative of the SD, operative of what was essentially Germany's CIA during the war. After the war, Thompson continues to work for his German contacts and becomes, in the United States, the actual registered legal representative and advocate of lobbyists for Otto Ernst Remer's political party, the Socialist Reichs party... while it was still legal in Germany. This is again the part that was banned as the successor of the Nazi party, Thompson was its legally identified representative in the United States. That was sort of aboveboard, but what he was doing behind the scenes was all sorts of things like carrying on operations with Otto Skorzeny and many other Nazis after the war and he played a very significant role. What's so ironic about this is that H. Keith Thompson, although he was an American, is one of these Nazis who took the Bismark route and thought that the key to a strong Germany was an alliance with Russia. Even though Thompson is an American Nazi, he himself believes that the important thing, like Remer believed, was for Germany to cut a deal with Soviet Russia, to reunify Germany and make a powerful Reich against the West. And that still today is Thompson's policy. But there's a great irony in that because when we think of Nazis we think



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they are the most ardent anti-Communists—you can't get only more anti-Communist than a Nazi. There are the most extreme right wing and yet when you really begin to look at these spheres and milieus, it turns out there's much more irony and many more complicated situations going on.

DE: It's worth noting too that another fellow who traveled in the similar circles and held similar views is a fellow Francis Parker Yockey. I'd like to conclude this part of the interview with a brief discussion of Yockey and the second segment will carry over into some of the people who have evolved from Yockey and some of these others.

ML: Well, Francis Parker Yockey is a fascinating figure. He is widely seen among neo-Fascist circles as a prominent intellectual. He wrote a book called *Imperian*, a claim that sort of is the *Mein Kampf* of the post war Nazi scene, at least in the United States, but it was widely claimed internationally among these Nazi circles as well. And Francis Parker Yockey was a close political ally of H. Keith Thompson. Nazi, American born in Chicago also had some Nazi associations as a teenager, spoke at a Silver Shirts meeting, this was sort of a pro-Fascist group in 1930, and after the war he gets involved with H. Keith Thompson. Travels to Europe frequently on behalf of Thompson, carries messages back and forth between H. Keith Thompson and the Socialist Reich's party leadership in Germany and goes all around Europe including Eastern Europe and the Eastern zone of occupation in Germany. There's rumors that he actually visited the Soviet Union, what we have is a situation where again Yockey, neo-Nazi, ends up in Prague in late 1952, to witness firsthand the show trials that were being instigated by the Stalinists in Prague against some of the Czech leadership who were mainly Jews and was a part of the anti-Semitic purges that were going on at the time. And, of course, Yockey who is anti-Semitic, loves it and thinks this is the greatest thing and to him proves that the Soviet Union is a better ally for Nazis and Fascists in the post-War period than the United States. He considered the Soviet Union a less dangerous enemy to Europe than the United States because even though the Soviet Union was a powerful military foe in Yockey's mind and many other Fascists, it did not have the same kind of cynical or sinister impact than American culture did—which had a very negative impact in his mind with respect to European culture. American culture, Hollywood and so forth, really sort of destroyed the essence of the European soul and that while Soviet military occupation was ominous it didn't have that insidious negative effect in the same way as did the occupation by the United States. So he was a Nazi who felt that the Soviet Union was a more suitable ally for those still following the heritage of the Third Reich and the Mussolini regime. The Soviet Union was the superpower to align with during the Cold War, even though the Soviet Union was Communist.

DE: Francis Parker Yockey, as we will discuss in the next part of our interview, also had a profound influence on that very country that he thought was a decadent influence, namely the United States. We've been speaking with Martin Lee the author of *The Beast Reawakens*,

just released in hardcover by Little Brown books. My name is Dave Emory and thanks for listening.

For more information about Dave Emory, his research, and his audio cassette series, contact: Spitfire, PO Box 1179, Ben Lomond, CA 95005, email - [alcalame@ix.netcom.com](mailto:alcalame@ix.netcom.com), Website - <http://www.kfjc.org> Attention non-commercial radio stations! Contact Spitfire regarding Dave Emory's weekly radio program.



I think historically, December is the slowest month for gossip. I guess bands that try to go on tour get stuck in the snow or get buried under mudslides and unfortunately nobody gets knocked up or beat up or fucked up or arrested.

WESTON was dropped by Go-Kart. I heard the only reason the label put out their record was to make back the money the band had borrowed to pay for Jeremiah's shotgun wedding.

Hey dorks, almost all the gossip I got was from one place. New York, no, San Francisco, no it's the next logical center of music: Albuquerque, New Mexico. This is right out of my fan mail. WORD SALAD has agreed to do a split 7" with the all-girl band THE EYELINERS. It will consist of all Pat Benatar covers. They are still looking for a label to put it out because THE EYELINERS refuse to work with Sympathy anymore. It seems that Long Gone John asked them to pose nude for his "photo album" and they weren't too keen on the "no luggage" motel that the photo shoot was to take place in. As a result, Abe from WORD SALAD offered to pose nude if the pictures could appear as a full color spread in Thrasher. I wonder if Pat Benatar had to go through naked photo shoots to get her records out.

SCARED OF CHAKA just came back from Europe and all the tour money went to their roadie Mike (AKA Buck Wild) so he could attend a seminar for sexaholics. It seems he couldn't get enough action overseas and is now going through serious withdrawals. He's sunk down to the level of stalking young girls on the Internet and has applied for mail order brides. The next time the band is gonna charge him 10 dollars a girl to offset the cost of beer and condoms that he borrows.

Speaking of SCARED OF CHAKA, Ron and Dave got into a mad brawl on stage at their recent show in Chicago. The fight ensued after Dave spilled some "lotion" on the new issue of Barely Legal and Ron got Pee Ohed. They decided to make Mike the roadie get a job at a porno shop so they can get discounts on the Barely Legal 3-Pack for the whole van to enjoy. Mike is still upset that the bestiality mags he

got in Amsterdam were confiscated. He had no idea they were illegal.

Hey look, someone sent me solid advertising for bands in their scene and I used it. I wish more people would report in to me via MRR or email me direct at [annerkey@msn.com](mailto:annerkey@msn.com). If everyone's going to complain that I make this stuff up they should be at least helping me with the half-truths. Oh, I did get this one which is verifiable: Did you hear that John Flipper, who replaced Will Shatter, Flipper's first bassist when he OD'd, OD'd himself and died on the Day of the Dead? He was allegedly cleaned up and about to start in a band with ex-members of Antimom and Defend The Keg, but instead he was submitting someone else's urine in his program and still doing lots of drugs. Amen.



Hello again, I'm back. After being absent from these pages for awhile I'm ready to do some more reviews. By the way, hope Xmas is over by the time you read this, but if not, I just want you all to know that I am in retail hell. Xmas sucks. Okay, the first band this month is THE SUPERSTARS OF PROFESSIONAL WRESTLING. They play pretty decent fast paced punk, a little on the generic side, but good none the less. 9 songs, good production. 2015 West Cactus Dr. #167/ Phoenix, Az. 85029. THE RADMANICS do the BAD RELIGION-esque punk thing, you know the sound. Lots of leads and harmonies. 11 songs, good production. 78 Stratton Rd./ Scarsdale, N.Y. 10583. LADIES SPEED STICK make me think a bit of L7 on "Smell the Magic" - pretty rockin' punk, with some other influences thrown in for good measure, and great female vocals. P.O. Box 22073/ Milwaukee, Or. 97269. SLIT WRISTS play some pretty good thrash (and I'd expect nothing else from a band with this name). Kind of a mid- '80s sound. 5 songs, good production. 1662 E. Solar/ Fresno, Ca. 93720. SANITY ASSASSINS have been around for awhile, and you can tell. Tight, well played hardcore with enough variety and experience to keep it interesting. 8 songs, good production. P.O. Box 380152/ East Hartford, Ct. 06138 0152. VOICE OF REASON play slightly metal but tuneful hardcore with good progressions and enough charisma to make them stand out above the masses. I like this. 5 songs, good production. 55 Porter Ave. Unit 5E/ Naugatuck, Ct. 06770. HANDS OF AN ANGRY GOD's music is vicious, tortured and distorted. That's right - stenchcore! Great stuff. 4 songs, good production. 780 East campus Rd./ Athens, Ga. 50605. INFECTIOUS GARRAGE DISEASE has also been around for awhile - I remember trying to order their LP from their record label about 7 years ago, but they sent me an album by SINS OF THE FLESH instead (which, by the way, is pretty good). Anyway, these guys make me think a little of POISON IDEA, with some hip-hop influenc-



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es, and a really snotty vocalist. Pretty good punk (tho' I could live without quite so much scratching). 8 songs, good production. P.O. Box 417687/ Sacramento, Ca. 95841- 7687. SPOILED ROTTEN do that RIVERDALES style of RAMONES worshipping retro-punk rock. Not really my thing, but they are pretty good at it. 14 songs, good production. 92 Kenilworth Ave./ Hamilton, Ontario/ L8K 2S9/ Canada. BOOBYHATCH do some killer screaming dual vocal grinding thrashy hardcore, with catchy progressions. I like. 7 songs, okay production. 730 Noel Dr./ Mt. Juliet, Tn. 37122. QUICKNOIZE play that fast, intense Italian thrash I love, but throw in some strange touches, and artsy breaks, here and there. Fast and original-you can't go wrong. 8 songs, good production. V. Torricelli 53/ 10129 Torino/ Italy. GOD AWFUL (I've always thought that would be a great name for a hardcore band) play good, honest, generic mid- '80s Mystic super seven hardcore. Not too fast, not too slow. 14 songs, good production. 26 Amy Rd./ Washingtonville, N.Y. 10992.

As always, I'm at P.O. Box 2584/ Conroe, Tx. 77305. Did I say fuck Xmas? Well fuck New Years, too.



As you may be able to imagine, Brian Zero is not my "legal" name. Like many people in this scene I have chosen to operate under a title of my own construction. Why?

Well, for a variety of reasons, one of which has suddenly taken on a new light with the passing of a creature I once thought immortal: the death of the Tennis Vampire.

Once upon a time there was a Tennis Vampire. He lived in Kalamazoo and amassed a fortune delivering babies. He married an artistic, affluent woman named the Invisible One who would not interfere with his "success at any cost" philosophy. She gave him three children, two boys and one girl. The girl became quite adept at tennis, which was appropriate because the Tennis Vampire coached high school girls in the sport. Unfortunately, the two boys weren't exactly what the tennis vampire had hoped for.

Both abandoned their father's realm of money for the world of poetry. The younger boy, Brad, roommate to one of the Rockefellers at Stanford, slipped from academics into the counterculture of the beat movement, joining the likes of Neal Cassady. The other boy, Doug, married a young hippie woman who the Tennis Vampire despised.

No matter how he fumed, the Tennis Vampire's sons would not return to the life he had planned for them. So he focused his attention on his daughter, and she prospered, marrying a wealthy young attorney.

Meanwhile, things took a turn for the worse in the lives of the two rebel sons. Both

could not escape the "it's a push, push, push world" conditioning they had received as children of the Tennis Vampire. Soon both were parents themselves, living with their father's undying curse etched into their spines. They became ill: Doug an alcoholic, Brad hearing voices. Neither could handle it; so they split their families.

Seeing that his sons were falling to pieces, the Tennis Vampire attempted to spread his curse into his grandchildren. In the case of Doug's children, this meant letting them live in poverty in hopes that they would eventually hate their mother and her anti-materialistic belief system. In many ways, his plans almost worked.

My sister and I are the children of Doug, a dead beat father. The only child support he ever sent us was a pair of ten dollar bills when I was about thirteen. A few months later he committed suicide by driving into a semitruck. I don't know a great deal about him. I know he was a passionate writer; I know he was an alcoholic, but little more. I am, however, familiar with the Tennis Vampire. Sometimes he would come out to California with the Invisible One. He would send my mother just enough money for greyhound tickets from Ukiah, where we lived, to San Francisco, so that we could eat lunch with them. Most of his conversations revolved around his "tennis girls," the girls he coached.

Besides these meetings, the Tennis Vampire sent strange letters to my sister and I encouraging us to keep secrets from our mother. When my sister was around eleven, he even promised to send her to France if she didn't say a word about it. Sometimes he would send us paltry checks, always more for whoever received better grades in school. Since we were poor it didn't matter who received what: my mother always took the checks and cashed them anyway.

The last material thing that I ever received from the Tennis Vampire was a chocolate tennis racket, a gift from his "tennis girls," when I was fourteen. At around this point things started to change. The Invisible One became sick and died. She had started to rebel against the Tennis Vampire and had left a will where her grandchildren would equally receive her assets. The Tennis Vampire would have none of that. On her death bed he pushed her to leave him in charge of her estate: the grandchildren would receive nothing.

As I entered the punk scene, I tried to separate myself from the Tennis Vampire, evolving from Brian Anarchy to Brian Blasphemy to BA Zero to Brian Zero. Still, however, my license, and college degree bear his family mark, connecting me to him.

On October 7, at over 90 years old, the Tennis Vampire expired. Now my sister and I are being summoned to a memorial in Kalamazoo for the man, and the sons he destroyed (Brad died in 1991). This I feel is the perfect opportunity to finally rid myself forever of the legacy of the Tennis Vampire, as irrational as it may sound.

The last time I spoke to the Tennis Vampire was about seven years ago. In this conversation, in his senility, the Tennis Vampire confessed some of his malevolence, some of the true Machiavellian characteristics of the games he played. He confessed that life to

him consisted solely of making money. Everything else was only good for use in manipulating those glued to the superficial. The religion he professed meant nothing to the man, nor did his affiliation to conservative causes. He abandoned all his pretensions to me, and for this I feel rewarded; more perhaps than if he had ever actually given me a dime of his tainted money, money gained from bringing life into a world he ultimately hated. In return for such a gift, I have to thank the man, and give him back what belongs to him: his name. Yes, I'm going to symbolically dump the Tennis Vampire by making my name officially Brian Zero. This is an important statement in any system ruled by flag poles.

As I've said in the past, I feel that the power elites of this world are fairly apolitical entities who profit from the manufacture of lies that the rest of us live for. Although my grandfather was not really a power elite, he was still a fairly adept illusionist. Perhaps he didn't fool all of us, or even himself, but he convinced most of his followers that the naked emperor was wearing clothes, and that's enough for the makers of this greed oriented society. Way to go, Grandpa Tennis Vampire! You won!

Speaking of illusionists: Chumbawamba wins an award. They convinced a lot of us that they were a band intent on challenging the corporate structure with often times witty pop music. Many of the themes they presented included mocking those who worked in the establishment as rebels. One album "Pictures of Starving Children Sell Records" directly lambasted musicians on corporate labels who put forth the illusion of social concern. How ironic that Chumbawamba is now on EMI, a label they once named outright as being appalling. How would any of us have known that the slagging was all just advertising for future corporate releases? Good Job, Chumbawamba! Even beyond the call of duty is Chumbawamba's assertion that they signed to EMI because the company no longer makes bombs. Hey! It's not your father's EMI! I guess I might have suggested they wait until EMI cuts its connection to the nuclear industry to sign. But then again, since people like Chumbawamba aren't mentioning such connections, who knows? More importantly, who cares? Be young, buy more meaningless rebellion! Way to go, Chumbawamba! When there's a memorial for your band, I'll try to be there to give you back your records.

Next time: What do MXPX and Satan have in common?



**STARTLING DISCLOSURES**

**Personal Magnetism**

**DR. DANTE**

Hypnotism, Will Power, Nerve  
Force--Owl It  
What You Will

WANTED! More readers like Tim Lakritz of Fort Worth, who wrote in to point out that the Gants were possibly the first to commence a version of "Roadrunner" with



# COLUMNS



"I'm a roadrunner, BABY" rather than the "I'm a roadrunner, HONEY" with which Mssr. Diddley laid the cornerstone of the mighty "Roadrunner" empire.

Another loose end that I might as well address concerns that have come up re: my write-up of the Loli and the Chones show wherein the lame (in my humble opinion) headliners tried to throw around their weight (of which they have plenty) in order to hold up the rock 'n' roll action so that they could set up their double stacks, roto-toms, big gong in back of the drum set, etc., and play one of their marathon sets despite L & the C being set up and ready to play.

Apparently feeling that I had unfairly favored the young, fast and scientific over the old, lazy and cringing in primitive superstitious fear, a few kind and generous souls have asked me, "But don't you think that it's important to respect and give 'props' to the elders of the 'punk rock' scene?"

An interesting question, to be sure, worthy of a certain amount of pondering (which I did, in fact, give it).

My duly considered answer is, "Fuck no." Not only does the weight of additional years confer no automatic honor, but given that these years should contain numerous experiences which should prove enriching (and hopefully deepening to one's philosophical impulse) I would like to propose that oldtimers should be held to a MORE rather than LESS stringent set of whatever standards are being applied in aesthetic evaluation.

For example, the likes of, say, the Rolling Stones (might as well stick with obvious examples for clarity's sake) should be regarded at present as sucking even more miserably and randily than they objectively do (and have for longer than they were ever any good, a nearly sobering thought).

Muddy Waters, for an other-handed example, had enough spare ingredient X (guts, soul, whatever you want to call it) to make him a Titan up to his very end, even if his live and recorded accompaniment wasn't up to the quality of the bands in his first decade of commercial recording. He even had enough ingredient X to weather the likes of the "psychedelic" "Electric Mud" album (not his idea), although the pic in the fold out jacket of him is a remarkable enough exercise in violent absurdity to almost make owning the LP worthwhile.

The respect that the Rolling Stones had (and maybe still do, for all I know) for Muddy Waters was not mandated by his superior age, but by his superior qualities (which were given the final proof by his greater fortitude).

Besides, with the release of the Stooges first album, the Stones should have started to think about hanging it up (I speak, as should be obvious, from an aesthetic and not commercial point of view) as they were being superseded (actually, the Chocolate Watchband at their best as well as the Swamp Rats had already superseded the Stones, by that's beside the immediate point) (and being sans Brian Jones didn't help); of course they were able to coast by since the Stooges were almost universally taken to be some kind of unfunny joke (when they were actually "out of time" in the Nietzschean sense, when the

Stones were running "out of time" in the game show sense [and were soon to be "Out of Time" in the Stonesean sense]. With the Ramones, the Stones were rendered absolutely obsolete as anything but a lame cash-cow (especially since "Exile on Main St." was the last Stones' LP for which any good reason to exist could imaginably be argued, and even then it's no easy argument).

So where does that leave us? Right smack dab in the lap of Ralph Gean, an old-timer whose talent should have put him on top of the heap of stardom but whose skewed perspective was/is probably too much for your basic mediocre masses to take.

Fortunately for the lovers of the splendid and esoteric (such as aesthete Shane White, who first pointed me in Gean's direction), World Serpent Distribution (Unit 717 Seager Buildings, Brookmill Road, London SE8 4HL) has put out a selection of Ralph Gean recordings from 1963-1996, "A Star Unborn" (CD only, sorry to say).

Musically, it veers from psychotic shit-kicking ("Homicidal Me") to bent rock 'n' roll ("Doctor Casey"), parodistic plodding heavy rock ("Hard To Be A Killer"), scary Casio nuttiness worthy of latter-day "Beat of the Traps" ("Granny's Grave"). In 1996's "Star Trekkin' Rock N' Roll Cowboy," he declares himself ready for his apotheosis (and high noon duel with the Legendary Stardust Cowboy?), and ready to kick the ass of any number of youngsters trying to play the weird roots card. He doesn't need any "bonus" respect points for his age, god damn!

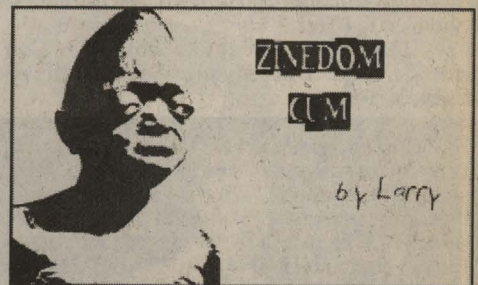
Domestically, the CD is available for \$18.98 ppd. from Denver's leading (as I recall) record purveyor, Waxtrax (638 E. 13th Ave., Denver, CO 80205), from whom comes the information that Mr. Gean is not only still performing but likely to do some touring in the coming year. As the man says, "I'm the what might have been if what is hadn't happened."

Also for you digit-ophile whippersnappers, Revenant (P.O. Box 198732, Nashville TN, 37219) has a great selection of raw blues gospel (purists/categorists are welcome to take exception to the combined use of the terms "blues" and "gospel") on "American Primitive Vol. 1." The packaging is beautiful enough that you can give this to square relatives for Xmas; in fact they recommend the set to "Salve Christmas Guilt!" (Personally, my only Xmas guilt is that I didn't manage to shoot, steal and destroy more Xmas decorations as a youngster, although I will here give myself props for the time I was reaching out of a friend's car to grab a four foot plastic caroling angel from the doorstep of someone's semi-circular drive-through driveway when the front door opened; the wheelboy prudently took off as the hapless homeowner started yelling and giving chase, while the angel's head that I had grabbed came right off of its shoulders, making a fine pellet gun target the next day, and making suitably punk rock sized rips in the fabric of society, man). If I was in the habit of hanging around people for Xmas, I'd certainly like to pop this in after the Huey "Piano" Smith Xmas album and savor the Red Death reactions that Charley Patton's one-two punch of "Oh Death" and "Prayer of Death" drew from the merry-mak-

ers.

And what would a column be without a couple of vinyl plugs? Solamente (124 St. Marks Place #2, Brooklyn, NY 11217), which has probably accrued the best batting average of releases by current surf and instrumental bands, has two new 7"s which are quite above average. "The Royal Knightmares" are easier on the wildass r 'n' r on the more restrained Euro-tip (not surprising, perhaps, since they're from Italy) but maintain a nice mood, while "The Penetrators meet the Space Cossacks" features stalwarts the Penetrators (definitely among the leaders in the surf sweepstakes) with up 'n' comers the Space Cossacks (who show good taste by covering the Atlantics' "Shark Attack," one of the few still-underappreciated old surf chestnuts) for two songs apiece.

And don't forget to heed the Ackermonger's advice and study Esperanto, "la lingvo internacia."



Getting a bad review in **Profane Existence** was probably the best thing that ever happened to my zine. The review was something to the effect of "Yawn, another boring punk zine. Interviews, reviews and a couple of columns." The reviewer was absolutely right. It was issue #6 of my zine and I think it came out sometime in 1990. The interviews didn't have much to say, the reviews were garbage and it lacked any interesting stories. After that issue I made a conscious effort to try to include interesting, non-music related stories. It took a while, but I weaned myself from band interviews and I feel my zine is a million times better because of the lack of music (ahem, that is, not counting the ads or reviews).

It amazes me when zines, or bands for that matter, get upset and huffy over a review. I personally like zines that have enough content that I need to actually sit down and devote time to reading through it. I can't tell you how many zines get thrown into the giveaway box after skimming through two columns, six band interviews followed by 10 pages of record and zine reviews. The simple fact is I didn't find anything of interest or that I haven't seen or read before.

I've been accused of being too tough on "younger" zines, and the person was probably right, but consider it tough love. I've been asked a number of times how to spice up interviews. Put some effort in to coming up with decent questions to ask bands. Another thing is to ask tough questions. I read an interview where someone ask Jerry A of Poison Idea when the last time he cried. One zine editor asked Roger Miret of Agnostic Front if he took it up the ass when he was in prison!



# COLUMNS



I'd rather read about that than how Screw 32 came up with their band name.

Another suggestion is to interview someone who does something besides plays in a band. I read a great interview in **Ben is Dead** once about a guy who picks up dead animals for LA County. The guy talked about all of the gross stuff he's seen and the emotions of people who's beloved pets have just been run over. **The Probe** has featured interviews with porn stars and Aaron's roommates. These people have a lot more interesting things to say than some guy with a Gibson SG guitar.

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I did an experiment recently. I found a couple boxes of mail going back to 1992. I went through most of the letters before throwing them out. Anyone who wrote from San Diego County received a copy of the most recent Genetic Disorder. I did it to see if any of these people are still around, and if any of them are still reading fanzines. It's been over two months and there's been no response.

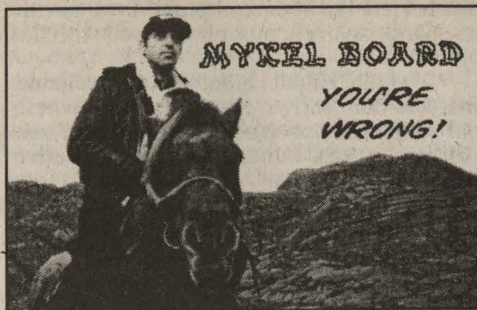
I got the idea for doing while browsing magazines at a thrift store. I found an old copy of **Sassy** and the return address was someone who lived across the street from a friend. I thought it would be funny to send a copy of my zine filled with stories of local serial killers to a girl who subscribed to **Sassy**. I also wanted to see if I could create a public outcry. I was picturing a suburban mom on the news exclaiming, "Look at what this sicko sent my 15-year-old daughter." Everyone knows the best way to increase sales and/or publicity is to try to ban something. Look at what it did for the horrible, horrible band Body Count.

The only problem is I lost the girls address and never followed through. Another one of my bright ideas washed down the drain

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For great insight about the inner workings of the zine world, I highly recommend picking up a copy of **Socially Fucking Retarded - The Killzine Zine** (\$3 to Ben is Dead, PO Box 3166, Hollywood, CA 90028). There's a four-way discussion between Dan Sinker of Punk Planet, Tom Lupoff from Big Top Distribution, David Hirshi from Desert Moon Distribution, and Darby from Ben is Dead giving a lot of insight about how large scale distribution is fucked and there's no hope for any of us. There is also a diary from the KillZines tour that I went on along with Darby from Ben is Dead and a handful of others. The last section of the zine is dedicated to all the controversies, bruised egos and pettiness of zine people stirred up by the tour. By simply driving a motorhome across the country and getting drunk nearly every night for two months, a lot of people got seriously pissed off. But what do you expect from a bunch of people who put out zines?

I can be reached at PO Box 15237, San Diego, CA 92175 or <harmon1@mail.sdsu.edu>. I still have half a box left of zines to give away, so if you send me \$3 in stamps (no cash!!!), I'll mail you two pounds of zines. As always, I'm looking for articles in newspapers and magazines on Satanism, devil worship, occult, etc. Please include the name of the paper and the date the story appeared.



—>In-fighting can be fun dept: "Some will call it in-fighting," writes Bob Black in his new book *Anarchy after Leftism*. And in-fighting it is. The entire book is an attack on another book. That one by Murray Bookchin, whose "*Post-Scarcity Anarchism*" inspired me during my college days.

Bob Black is one of those assholes who are usually right. A man close to my own persuasion, whose "*The Abolition of Work*" continues to inspire me.

Black's attack on Bookchin splits the anarchists like Camille Paglia's attack on Andrea Dworkin split the feminists. Like feminism, the old style is conservative, totalitarian, and dogmatic. The new style is... well... fun.

In both cases, I'd say change the names already. Feminism should be *equalism*. And anarchism? They tried *situationism* but got so bogged down in their own philosophy (if you call yourself one you're not) that it self-destructed. How about *funism*?

Anyway, Black's analysis is cutting and interesting. He weakens his case, though, with too many personal attacks on Bookchin. The worst are repeated references to his old age. Loose dentures are not a very useful form of political criticism. Then again, old age is a problem Bookchin hopes Black will never suffer from.

Still for such gems as "As for 'decadence,' that is an eminently bourgeois swearword for people perceived to be having more fun than you are," *Anarchy After Leftism* is certainly worth a read. (\$7.95 Columbia Alternative Library, POB 1446, Columbia MO 65205-1446).

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If that looks like an endnote, it was. But I decided to make it the header because this column is about: *being old*.

Younger than Timmy Y, Jeff Bale or Larry L, my prostate still pangs with approaching late middle-age. I've defended getting old before—it's certainly better than the alternative, but for some folks not much.

Scene one: I'm picking up Mom and Dad from the house in Hicksville. They're moving to the old age home in New Jersey. Their house for 40 years is empty. It's the only house I've ever known. The new owners, Armenian, with two kids, sweep out the last of the Boarddirt. Mom and Dad stand on the front porch.

Marsha Shikowitz is over from across the street. Her mascara runs a bit as her brown wig tilts slightly over her left ear. A wisp of grey peaks from beneath. She and Mom hug.

"Don't forget us," Mom whispers in her ear.

Dad, his weight leaned forward on his half-walker, gazes off, scanning the identical houses as if looking for permission to leave. I

turn away, pretending to tie my shoelaces as I feel the tears well up in my eyes. Using one sleeve, I wipe them away, along with the sad snot dripping from my nose.

"I... ah... need to use the bathroom." I say, hoping my voice isn't too shaky. Instead of turning left at the top of the stairs, I go straight ahead. Right into my room, no longer my room. I look at the bookcases, the place where my bed used to be, the closet where I used to hide porno and commie literature. I put my hand against the wall, then my lips. Whispering good-bye, I again wipe my eyes and nose and go back down the stairs.

Then it's off to Teaneck. To the two room apartment I'll never call home. They probably won't either.

Inside, a Filipina attendant, piddles along with a woman stooped over a wheeled walker. The attendant, about 30, walks with a smile and a light step. The old woman, in her eighties, looks up as we enter, carrying our boxes. Her eyes work to focus. Slowly, she lifts one hand from the walker. Her face expressionless, she waves. It's a slow mechanical wave, like the wipers on a car driving through mist.

"Hello," I say.

"This is Mrs. Goldfarb," says the attendant.

"Hello, Mrs. Goldfarb," says my mother.

The woman continues to wave. Back... and... forth. Back... and... forth. Still expressionless.

"Time to go now Mrs. Goldfarb," says the attendant, gently moving the woman's waving hand back to the walker. Haltingly, they shuffle off to a room down the hall.

Mom stares at them as they walk ahead.

"Well," she says, "I guess this is it."

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I've been a vocal (scribal?) opponent of "family values" ever since I pissed on my mother when she was changing my diaper. Family values are destructive. They perpetuate bigotry, narrow-mindedness and hatred. Like sickle cell anemia, these qualities pass from one generation to the next.

In a recent heated discussion on the punk list, we talked about home schooling.

I'm usually not big on laws, but if there should be one, it should be against home schooling. What more evil way to allow parents to own and completely control their kids? What more insurance that the hate and prejudice of one generation will infect the next? What surer way of limiting the input of people who don't act, think, and feel exactly like Mom and Dad? If it weren't for public schools, I'd be working on Wall Street. How many Klansfolk spread their ideas, unchallenged to their kids.

Still, despite my abhorrence of these "family values," we still have families. How we deal with them, in this culture especially, is WRONG.

Last month I wrote about cultures. About how, whenever another culture makes you feel uncomfortable, you have to assume your culture is wrong and find out why.

Example: I suggest to my married sister (two kids) that she visit my parents in the old age home. She replies, "Mykel, I can't! I just don't have time. I have a family, remember?"

"I have a family too," I remind her, "they live in New Jersey."



# COLUMNS



In Japan and Mongolia, two countries I've actually lived in, "family" is much different from here. In those countries, you're ALWAYS in a family. In Mongolia, your family lives with you or next to you. Aunts, Uncles, Cousins, everyone, just a big family that grows as the tents you live in become a bunch of tents.

In Japan, more urban than Mongolia, you start life in your parents' house. You live there until you get married. Then the new family finds a place of its own.

When your parents begin having difficulties, they move in with you. The generations mix. Your family grows, but doesn't change... until someone dies.

That's why homos get married in Japan. It's not that their closets are any bigger than ours. It's just that marriage is more than the legalized sex it is here. It's a way to extend the family to a different place; to keep it moving along a continuum. It's as natural as Americans getting our own apartment at 18.

But what Americans do to old people is not natural. I see the effects every day. From the hunched and depressed looks on the old beggars on the street, to Hilda, the frail old woman who sits in the park and tells me, "Don't get old. It's better you should die first."

"It can be different" I tell her, leaning over and pressing my mouth against hers. The faint strands of her mustache tickle my nose as I push my tongue into her mouth. I taste the bits of cream, squeezed from the sides of her dentures. I run my tongue between those dentures and those gums, feeling them pop down with a slight *fffft*.

I taste her gums, as she responds, sticking her tongue back into my mouth, reaching up behind my head, pressing my face into hers.

Gently, I press against the loose skin under her forearm. I help her stand. She rests her weight against her cane. A hollow metal one, with four rubber feet.

At home we lie naked. One against the other. I see her hand, blue veined with brown spots on the back. Tenderly, it holds my blue veined organ. Hard with anticipation, I thrill at doing something I've never done before.

Her teeth now rest on the night-table next to me. I suck on her bare mouth. My tongue rides the ridges bumps and holes. There is no sharpness, only the smooth glide of gums.

I let my tongue trail down her body. Her breasts, long and loose, flop on either side of her chest like a pair of police black jacks. I lift them, one at a time and nibble on the wrinkled nipples, sucking hard, trying to draw milk from these dry spigots.

Downward I go, using my chin to spread the wrinkled skin, making it momentarily smooth, glistening with my saliva. I reach the pubic patch, thin and grey, revealing the dry slit beneath, in a quiet dignity.

As I lick, I turn my body. I feel my hardness drawn into her toothless mouth. Her breath quickens as my tongue reaches the spot. I nibble. I taste and wonder how many years it's been since someone else tasted this bud. How long this wine has been aging, waiting to be savored by the right connoisseur.

Her thin legs wrap around my face. I lick deeper, rising my hardness and again thrusting it into that eager mouth.... Stop! Stop!

As I write this fantasy, it becomes too

much. Here I sit at the computer. Typing with one hand, savagely pumping myself with the other.

"Hilda! Hilda! Hilda!" I think, realizing that I've done it. I've created a reality where old people are not objects of disgust, but sexual beings. Real humans with more to give than old war stories.

"Hilda! Hilda! H-I-L-D-A!!!!!!!!!!!!!!"

Ah, time to get out the handkerchief and wipe up. Try it yourself some time. Maybe old won't always be followed by fart. Maybe you'll get hard—or wet. Maybe if enough folks do, life won't be so bad after 70.

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Oh yeah, I'm dedicating this column to Donny The Punk who wanted me to write about "ageism in the punk scene." I told him I would, but he died before I did.

ENDNOTES:

—> In September, the police in Liaoyuan China arrested dissident Liu Gang. They charged him with failing to honor a previous court order. That order required him to report to the police every month to inform them of his latest thoughts.

—> *Strike while the irony is hot dept:* Someone who doesn't label their cassettes sent me a one. It was a tape of a punkrock radio show on WCSB, Cleveland. For the ignorant, that's long been one of America's best stations.

On the show, the DJs complain about *Resistance Records* and how right wing, racist blah blah blah they are. The DJs don't like the "If you're not a REAL American, get out." attitude of the label.

That's only part of the show. The rest is complaining about non-Clevelanders invading the city and how they should get out and leave it to the REAL Clevelanders. Hmmm...

—> CYBERSitter, a website censorship program, not only excludes "obscene" material, but information on homotude, lesbianism, bisexuality, human rights, and progressive political causes.

The far-right organization *Focus on the Family*, markets this atrocity. It's sold to parents, who presumably use it to make sure homeschooling doesn't teach any bad stuff. The creeps also sell this abomination to public schools and libraries. It doesn't matter that the courts have found the banning of these sites unconstitutional. Who's gonna know, right?

Further information is at: [www.peacefire.org/censorware/CYBERSitter/](http://www.peacefire.org/censorware/CYBERSitter/). You can find lots of related links and interesting stuff at Julie's website. She's the one who told me about this: <http://drycas.club.cc.cmu.edu/~julie/>.

—> *He's cracked dept.* Psycho Mike sent me a record by THE SHIT. It's the story of Annapolis MD. How is it you ask? How the fuck do I know? It was an LP sent in a large bubble envelope, no cardboard, no other packing. I got it in three pieces! Makes you love CDs, doesn't it? Whoops, now I see it was sent to me by Ms. Kesha and not Psycho Mike. Maybe it wasn't supposed to be played. Maybe it was art.

—> *G-d Bless America dept:* While there's plenty wrong in the US, we can at least be thankful we don't live in Canada.

A revisionist website based in San Diego has some connections to the Canadian revisionist (already jailed for his writings) Ernest

Zundel. Now he's being tried by a Canadian "Human Rights Commission." Rights? Yeah, right.

They claim that the site is not "a cultured exchange of ideas" but "anti-Semitic hate propaganda wrapped up in the flag of freedom of speech." Strange how people say that things they don't like to hear are "wrapped up in the flag of freedom of speech" while what they believe is "a cultured exchange of ideas." I mean, what is freedom of speech except agreeing with the government, right?

The site is [www.ostara.org/zundel/](http://www.ostara.org/zundel/) if you want to check it out for yourself.

—> I mentioned the punk email list in the body of this column. You can subscribe to it. Just send an email message to:

[majordomo@cc.gatech.edu](mailto:majordomo@cc.gatech.edu) for US residents and [punk-list-request@cs.tut.fi](mailto:punk-list-request@cs.tut.fi) for everybody else with SUBSCRIBE in the subject line—and SUBSCRIBE as the only message.

—> *Long time coming dept:* Finally: RIOT BOY magazine. (They shudda spelled it RIOT BYYYY). (\$3 from Chris Leslie, POB 1697, New York NY 10009, riotboyyy@aol.com... AOL???) The news-clippings are hilarious, and the reports on "selected Gay Lives In Brief" make me wonder just how much of this is real... (A bartender in an Irish bar?) But it's a lot of fun in any case.

—> *Speaking of a long time coming dept:* I wanna thank Matt W. from the punk list for his pleasant visit and mutual exploration of my video library.

—> *Religion can be fun dept:* Would I plug a religious book catalogue? [There's not much you wouldn't plug, Mykel. —TY] Usually not, but I got a real good one from BADGER BOOKS (\$1 134 Mercer Street, Jersey city, New Jersey 07302 (201) 434-7113). It's as much a review zine as a catalog. The titles are not all PRO-religion. Some are even published by anarchist *Autonomedia*.

*The Unholy Bible*, a book by Jacob Rabinowitz talks about sex and violence among the ancient Jews. There's a book called *Scandal* by Peter Lamborn Wilson (aka Hakim Bei) about paedophilia in Islam and plenty more.

It's the Loompanics of religious catalogues. Get it and learn a lot— even if you don't buy anything.

—> *They don't give up dept:* Seems like congress didn't get its fill when the court decided that internet censorship was unconstitutional. They're working on a new law more likely to pass gas with the black-robed guys. If you have a website or (to a lesser extent) email, you can strike preemptively with an electronic petition and a marker for your website. Info is at: [www.firstamendment.org](http://www.firstamendment.org). Check it out.

—> It's called *Pachinko Hitler* subtitled "Bad Dope for Thurston Moore." It's a Japanese cassette compilation filled with bands I've never heard of. But it does have a cover by notorious Mike Diana. Liner notes come from mass murderer Henry Lee Lucas, so what else can you want?

It costs \$11. It's from Japan, so you pay through the (hairless) nose! You can buy it from: BEAST 666, c/o Hitomi Arimoto, 2-112, Suwanomori-Higashi, Hamadera, Sakai-shi, Osaka 592, JAPAN.

Me? I, as usual, can be found at [MykelB@ix.netcom.com](mailto:MykelB@ix.netcom.com). Also: SEND ME YOUR PRIVATE PORN! That homemade stuff



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I grew to love has disappeared from my PO Box. Even the solo video stuff where you just play with yourself moaning my name over and over. I only got ONE in the last 3 months! (Thanks Jason.) Did you forget the address or what? It's PO Box 137, Prince Street Station, New York NY 10012

sheri gumption

babbling  
raving  
madwoman



A girl could get tired of spending her whole life writing about rape, unfortunately, I might be doing it a lot in upcoming columns. Feeling like I have to write about rape just for the sake of balance pisses me off. And even though I sometimes write best when I'm upset, sometimes it's too much. When I can't write, I cook. The fact that this column is all about food is a testament to my anger and confusion this month. Bon appetit.

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"Go buy a sandwich on your lunch break and think about independence for a minute. There are so many people between you and that sandwich you're eating - from the people who picked the lettuce in the fields to the people who baked the bread to the people in the factory farm who raised that genetically engineered mutant chicken to the people who delivered all the stuff in the trucks to the guy who put the whole thing together in the back to the guy who took your money to anyone else who had anything to do with it and all their friends and relatives and everyone they know..." - sascha dubrul (from carnival of chaos, on the road with the nomadic festival, pg. 5; autonomies/bloodlink press)

Like most people I know, I work in food service. Every day I carry plates of food to people, food that someone else has planted, grown, slaughtered, cleaned, shipped, chopped, cooked and arranged for them. When they're finished, I take the plate back to the kitchen, where it's scraped and washed and put away for them. I don't have to move the food from the plate to their mouths or chew it for them (although I sometimes wish I could), but I have to fuss over them while they do, fetching their table wine if they're thirsty, their extra napkins if they make a mess, their fork if they drop it. By the end of the night, spattered with other people's dinner and nursing my shoulder from lifting, I feel like I work in some sort of adult daycare center.

Don't misunderstand me; this isn't a rant about work. I actually like my job. The pay is good and the work affords me plenty of time for thinking. And one thought consistently rumbling in the ol' rock tumbler is how there's not many things less DIY than eating in a restaurant. Think about it... What part of bellying up to the local TacoClone counter for a prefab bean burrito could possibly be Do-It-Yourself? Regardless of how advertisers manipulate it, the theme song of the ever-expand-

ing service industry is "Let-Someone-Else-Do-It-For-You (For Money)." You don't do anything for yourself in a restaurant, except decide which among the market-researched, predefined menu items you want, and maybe whether you'd prefer hot or mild sauce. Stay with me while I belabor the obvious here, but the act of feeding ourselves is something basic, something intimately connected to life, to our lives, and it's disturbing and horrible that we enjoy having our options limited, that we expect strangers to do all of the necessary work, and especially that we slave at our underpaid jobs to earn money so we can pay them for it, rather than learn to do it ourselves.

Now, I don't anticipate that most readers will sacrifice life in the city and move to Iowa to raise organic soybeans for a tofu commune upon realizing this. Farming is probably a little too DIY for most of us (last summer I was buried under a pile of projects and traveling punks so deep that my garden couldn't even grow weeds), but that doesn't mean we have to submit to late 20th-century capitalism's sci-fi version of "food." By learning to cook and doing it often, we can avoid swallowing the shit dished up for us, both literally and metaphorically, by this system. We may have no choice about being consumers, but cooking our own food lets us reject an entire industry and its philosophy of disempowerment. Instead, we become the producers, creating something real and substantial for ourselves, putting the power to make decisions that directly affect us in our own hands and minds. Whether it's as insignificant as determining the proper ratio of peanut butter to jelly, or as important as choosing between organic veggies from the local food co-op or those sprayed with poly-syllabic outer-space chemicals at Omnipotent Foods International Inc., cooking for ourselves allows us a rare measure of autonomy and responsibility. We decide how our money is spent, which ingredients to buy, what the end result will taste like; we even have a say about what happens to the trash we create, whether it's composted or recycled. The ability to make decisions like these is what DIY is all about; it's how we make revolutions in our own lives.

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Since I know you're all itching to get started in the kitchen, here are some easy recipes that I promise taste really good. Even though I'm not vegan, I picked recipes that are for a couple of different reasons. First of all, you don't have to be vegan to eat vegan food (duh), so anyone can make these. More importantly, reducing the amount of animal products we consume helps us lessen excess capitalist presence in our lives; like cooking itself, veganism, or attempted veganism, helps us bypass an entire segment of industry. And on a more personal level, cooking vegan food that doesn't taste like anything is missing is really challenging and fun for me. Besides, there are few moral arguments as compelling to the committed carnivore than a delicious, secretly-vegan meal.

Some of the measurements in the recipes are a little vague. But that's because real cooking is not an exact science... it's interactive and risky, just like real life. You need to be

in there with your food, tasting and adjusting and learning, until you get it right. That's where the satisfaction and fun is. As long as you don't hurry too much or get overexuberant with spices, explosions and other catastrophes are really pretty rare. If you're interested in learning more about cooking and don't have anyone to teach you, cookbooks are the next best thing. A good starter book, even though it's not vegetarian, is the *Joy of Cooking*; it's a great reference for when you don't understand a certain procedure or how to convert tablespoons to cups, or even if you just want to make a good vegetable stock. My personal favorite cookbooks are the *Moosewood Cookbook* and the *Enchanted Broccoli Forest*, both by Molly Katzen, and especially, the bible of vegetarian Indian cooking, *Lord Krishna's Cuisine*, by Yamuna Devi. There are also good cookbook zines out there, such as *Soy Not Oil!* and *Bark and Grass...* So get going: cooking is punk as fuck!

## ginger fried rice:

this recipe turns out best if i'm listening to either the pogues (if i should fall from grace with god) or X (los angeles) while i'm making it, and especially if there's a whole flock of punk rockers dancing around in the kitchen in the meantime. i fed ten of the kids for less than five bucks the last time i made it, and even impressed a taiwanese friend, who wanted to know where this lily-white midwestern girl learned to cook good asian food. if you're into the lacto-ovo thing and short on protein in your life, you can also add two beaten eggs at the same time you add the tofu; just make sure they're completely cooked before you add the rice.

2 C white rice

4 C water

~1" x 1 1/2" knob of fresh ginger (no, you can't use the dried stuff...)

5 large cloves garlic

1 bunch (4-7) green onions

1 carton (~ 12 oz.) silken tofu, soft or firm

1 medium green pepper

1 head broccoli

vegetable oil

soy sauce

cayenne pepper

black pepper

Combine the rice and water in a large pot with a lid over-high heat. When the water begins to boil, turn the heat down to low. Let the rice steam with the lid on for 20 minutes; in the meantime, start chopping veggies. Peel or cut the skin off the ginger; slice it first into disks, then strips, and finally chop it as fine as possible. Peel the garlic (which is easy if you smash it first with the flat edge of a big knife), then chop it in the same manner as ginger. Chop the green onion into thin disks, composting the white tips with the feelers and any wilted green parts. Chop the green pepper into thumbnail-sized pieces, and chop the broccoli into little bushes (not big trees); peel the hard skin off the thick stem and chop it into small pieces as well. Compost all the veggie waste.

If twenty minutes or more have passed, check to see if the rice is done; if so, turn the heat off completely. Then, heat around 1 tablespoon of vegetable oil in the frying pan over medium-high heat. Once it's hot enough to make a few drops of water sizzle, add the



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ginger, garlic and green onions, with a small splash of soy sauce. Let these cook for a few minutes, then break up the silken tofu with your hands and add it to the pan with just enough extra soy sauce to give it a pale beige color. Stir everything gently until the spices have softened and the tofu cooks enough that it doesn't look like raw eggs. Add the green pepper and broccoli with another small splash of soy sauce. Stir to combine all the ingredients, then cover the pan and let it steam for a couple of minutes, checking every once in awhile to make sure that nothing is burning.

Once the broccoli has turned bright green and has begun to soften, begin adding the cooked rice from the pot to the frying pan, one quarter at a time. Stir well to mix in veggies and spices, while splashing the mixture with soy sauce until it takes on a nice light brown color. Add some cayenne and black pepper to taste, and stir well again. The rice should be sticky enough to eat with chopsticks. Share with friends.

## almond rice cookies:

this is my favorite recipe from a cookbook that i wrote for ann arbor's recently demised community-owned, collectively-run, organic, whole-grain bakery. after being forced to do a bizillion community service hours by the Man, i fell in love with the place and continued to volunteer on and off for the next three years. working there, i learned so many things about sustainable agriculture and the gentle side of radical living: how to clean and disinfect with vinegar, why we should conserve water even in michigan, how collectives function, even what echinacea does. as for the cookies themselves, i love the fact that they don't contain any animal products, refined sugar, or even wheat flour, and that they're still among the most delicious cookies in the world; not too sweet, with a texture kinda like pecan sandies. they can be a little expensive to make, but they're worth it, especially when you need a birthday present for the vegan warrior in your life who has everything.

5/8 C margarine, softened  
5/8 C maple syrup (the fake stuff will do, but that's kinda not the point)  
3/4 Tb vanilla  
1 drop almond oil  
1 3/4 C rice flour  
1/2 t baking powder  
1 1/2 C finely chopped almonds (a food processor works best, but you can do it the DIY way, too)  
up to 1 1/2 Tb water

Preheat your oven to 350°. In a large bowl, combine the margarine, maple syrup, vanilla and almond oil, stirring until smooth. In a small bowl, mix the baking powder with the rice flour, then add both to the large bowl. Mix well. Stir in the chopped almonds, adding the water only if the dough is too crumbly to hold together. Drop rounded spoonfuls of dough onto a greased cookie sheet, then flatten evenly with your fingers. Bake around 15 minutes or so, until cookies are just brown around the edges.

## vegan bailey's irish cream:

i originally came up with this recipe to impress a favorite vegan jailbait boy of mine, but by the time i told him about it, he'd decided to stop drinking. so, this version was

developed by me and the notorious john q. gerken when he first arrived in the midwest from san jose last summer. the powdered sugar thing might not fly with any really strict no-refined-sugar vegans out there; you could probably leave it out, adding more chocolate syrup to make it sweeter, or using chocolate Tofutti instead of vanilla, and you should probably add some silken tofu to improve the texture. please let me know if you come up with something really genius, okay?

1-1 1/4 C whiskey  
1 pint vanilla Tofutti  
1 pint vanilla soy or rice milk  
1/2 t coconut extract  
1/2 t vanilla extract  
4-6 Tb chocolate syrup  
powdered sugar

In a blender, combine the whiskey, Tofutti, and soy milk, blending until the Tofutti melts and everything mixes. Add the coconut and vanilla extracts and chocolate syrup, and blend again. Begin adding powdered sugar by 1/4 C increments, blending until all the lumps dissolve. Keep adding sugar until the mixture is sweet and thick enough for you. Refrigerate or share with your friends right away.

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right now i'm over two months behind on answering my mail, a situation which may get better or worse over the holidays. if that doesn't bug you, send all your nice correspondence and presents to: sheri g. pob 7564 ann arbor, mi 48107, or sheri@cyberspace.org... don't bother with hate mail or missionary work, i don't have time. by the way, do any girls read this magazine? i've only gotten two letters from girls... write and let me know what you'd like to see changed around here; this is our scene too! this column is for the FNB ann arbor kids, especially kaivin, who made me stay up all night to finish this.



Just one thing to highlight this month: In an interview in *Sub-Pulse* magazine, Joe King of the Queers says the following in the midst of a lengthy, raging attack: "George Tabb is a rich Jewish guy..." I don't care what kind of bone Joe has to pick with George or anyone, but when you throw that "Jewish" adjective into your sentence a red flag immediately goes up with me. George being Jewish or not Jewish has nothing to do with anything, UNLESS YOU'RE A FUCKING BIG-OT AT HEART! That's the only reason that word gets tossed into a sentence like that. Oh, and by the way, George ain't rich either.

Another quote from the same interview: "Maximum RocknRoll is just a bunch of 40 year old men". I'm sure that will be interesting news to the 93% of the writers here that are well under 40 or are female (out of the 112 people who worked on last month's issue, I think Mykel, Harald, Lefty, Jon Von, Dave Emory, Mel, Bruce and myself are the

only ones over 40, and most of us have more enthusiasm and verve than a lot of younger people I know!).

Geez, racist, sexist and ageist, all in two sentences! Whatsamatter, didn't wanna go for the homophobia, too?

On a more positive note, Tom Hopkins began assigning vinyl here a coupla months ago (Ray Lujan has been assigning the CDs for quite a while) and by all accounts has been doing a great job of getting the right records to the appropriate reviewers.

As has been hinted at elsewhere, it looks like there won't be a Book Your Own Fucking Life next year. As I had stated, there wasn't any kind of unanimity among the MRR staff that this project absolutely had to happen this year, and when no solid group came forward to take on part of the work, we let it slide by. We'll reevaluate it again next year to see if there is any groundswell of need and possible partners in the project for 1999.



## RECORD LABELS SUCK!

Why would any sane person want to be in a band? That's a question I've asked myself many times lately. For the last 10 years I've been singer/songwriter for the Parasites. So far the band has generally been fun to be in, but every time something cool happens, something stupid is waiting right around the corner. This long term roller coaster ride still continues with our most frustrating experience yet, the continuing non-release of our latest studio album. Our previous studio album was released in '94, and since then we've had two live albums. One has our own songs, and the other is a cover of the Ramones' "It's Alive" as part of the Clearview series. Those of you who have asked me what's going on will now know the whole story, and the rest of you might find it interesting too, so here goes.

After we stopped working with Shredder in '95, we signed to Wingnut Records. In May of '96, Wingnut finally released our live CD four months late, even though the master tapes and artwork were given to Wingnut the same day as we mailed the same materials to Munster Records in Spain for a vinyl only 2 LP version. That version was released in January '96, and was already out of print months before Wingnut's CD was even released. We had provided the recording and the artwork free of charge to Wingnut, but the release kept getting postponed. Josh, from Wingnut, vaguely blamed the pressing plant when the date kept changing every two weeks. Finally, we had to leave for our tour without our new live CD. We had made tour shirts for the CD, but no one at the shows knew what release they were for. We later found out that the CDs



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were lying on the floor of the pressing plant for over a month because Josh couldn't pay the pressing bill. Wingnut completely screwed up our tour, and destroyed any trust we had in them. When we finally got copies of the new CD from Wingnut, we were in Lafayette, Indiana, getting ready to record our new studio album at Sonic Iguana. We had recorded there before, and were happy with how it turned out, and decided to record the new album there. Before we even started recording, we had decided not to release the new album on Wingnut, and that we would break the ties we had to them as soon as we got home. We had a great time working with Mass and Jeff at Sonic Iguana, and all of us worked our butts off on the album. Everyone told us they thought the album was our best stuff ever. We felt like the "Bad News Bears" after winning the championship or something, and triumphantly returned home determined to get rid of Wingnut, and have the album released on Lookout Records.

As soon as we got home, we went to see Josh. We explained that we were unhappy with how he had handled the live CD, and felt that we could not continue to work with his label. Surprisingly, he was real cool about it, and said if we didn't want to be on his label, he would let us go. A tape of the album was sent from the studio to Lookout in early June, and Lookout got in touch with us a couple months later, (September '96). They told us that they had decided unanimously to release our album. They also sent us a sample contract to look over, and told us when they would release the album. Everything had worked out as we had hoped. It seemed too good to be true, and it was. We went back to Wingnut to finish any leftover business, and Josh freaked on us. He said that he hadn't meant a word that he had said about letting us go, and that he would go out of his way to prevent us from releasing the album on any other label, though he hadn't heard the tape. I already knew that while we were on tour, he had received \$5000 for licensing our new album to a foreign label without our written permission. I had a lawyer check our contract with him and found out that Josh had broken the contract by doing this. Since Josh couldn't hold us to a contract that he had broken, I informed Lookout of what our lawyer said. Molly from Lookout didn't seem to care, and said that Lookout wanted proof that they could release the album without fear of being sued by Josh. We then had our lawyer look over the Wingnut contract again, and the lawyer said that we were free to leave. Molly still said that we needed to do more to protect Lookout. She wanted written legal proof, so we put our lawyer in touch with Josh's. Somehow Josh had found the sleaziest lawyer imaginable. This guy was so sleazy that when someone asks him for identification, he probably picks up a handful of shit and holds it up proudly. He tried to bully us into asking Lookout give Josh \$25,000 dollars and a percentage of our next three albums! This was getting so retarded that we knew we would have to take Josh to court, which we did in February of '97, when we easily had the Wingnut contract voided. Josh couldn't contest the court decision; it was a no-brainer. Josh was also bogged down by two other Wingnut

bands, A.F.I and Screw 32 having disputes with him at the same time as us. He lost those bands, too.

In early '97 Lookout released "Hang Up", a Parasites EP comprised of an 'A-side' from our forthcoming album, and two other songs from the album sessions that Lookout released as non-LP b-sides, and it was selling well. When they made calls to stores to promote the EP, they told the stores that the EP was from a forthcoming Parasites full length on Lookout. Actually, for two months before the EP was even released, Lookout had been telling stores that the next Parasites album would be on Lookout, and sales of our previous CDs increased as a result. Lookout had previously informed us that the original album release date of March '97 had to be changed, since the closing date of the court case against Wingnut wasn't until early May. We told them that we were cool with that. The press/bio sheet that went out with promo copies of the Lookout EP, as well as our page on the Lookout web site, both stated that our album would be released sometime later in '97, cool. At that point we left Berkeley, and did a tour of Japan, followed by our 5th US tour. In the week or so between the two tours, I called Lookout to get more copies of the new EP for the US tour. The box of 100 free copies that they'd given us had all been sold in Japan. Cathy, who handled tour merchandise, told me that they would like us to pay them for the first box before they gave us more copies. When I mentioned that I was told the first box was free, she said that they had since changed their minds, and asked us to pay them now. We had already spent all our money on T-shirts and a van rental for the US tour, so we couldn't. After five minutes of arguing, she finally said we could get more copies, but I was still surprised at how much of a hassle it was to get them. We previously asked them to make posters for the single/tour for us to send out ourselves, and even offered to pay Lookout back for the posters, but they said no. They did make full color posters in time for our tour displaying a bunch of their new 7" releases, including ours, but they never told us the posters existed. We saw them being boxed up for delivery to Lookout when we picked up our tour stickers at Punks With Presses, and the guy boxing them up was nice enough to let us have a few. Anyway, we picked up the EPs from Lookout and left for tour. We played a bunch of the songs from the forthcoming album at the shows, and announced that the album would be out soon on Lookout.

When we returned we called Lookout to ask when they wanted us to bring in the album artwork. Chris and Molly were on a PeeChees tour at the time, and I was told that I would have to wait for them to get back, and that no one else there was responsible for our album. Even though something was definitely starting to stink here, I waited until they returned. When I finally talked to Molly, she passed the buck to Chris, and told me I had to talk to him, since she didn't have anything to do with the project anymore. I asked to speak to him, but he had gone away again. I left a message to have him call me when he returned. Chris is a busy guy, I guess, and before I knew it he had returned, but was

already away again on another PeeChees tour. I checked the Lookout web site and found out when the PeeChees would be back in town. I also looked at the Parasites page on the Lookout web site again, and it still said that the "Hang Up" EP included an 'A side' from a Parasites album being released later this year, and 2 non-LP b-sides. I went to the Lookout office a couple days before Chris and Molly were getting back, and talked to Cathy who handles promotion, I think. I knew she wasn't responsible for the release of our album, but I also wanted to get a clear message through to Chris that we really needed to know what was going on with our album. Cathy then told me that she didn't think that they had ever said that they were going to release our album! I told her that I was absolutely sure that they had said our album was being released. I then suggested that she should look on the promo sheet for the "Hang Up" EP, or the Parasites page on the Lookout web site if she wanted proof. It said right there on our page that they were releasing it, and had said that for over six months. She got flustered, and promised that she would take care of the "mistake" immediately. Sure enough, I went to Lookout's web site the next day and the wording had been slightly changed. It now read that our EP included an 'A side', and two b-sides, and any reference to our album had mysteriously disappeared. It's amazing how fast people can get some things done and how slowly they get other things done.

Two days later Molly called first thing in the morning. I sleep late, so I don't remember too much about the conversation, but I do know that it escalated into an argument, she got upset, she said that Chris would call me in an hour. I got up and started the long painful waking up process that I despise, and was reasonably coherent by the time Chris called. I was glad that I finally was able to get a response from the one person who was supposed to actually have the answers to my questions. We discussed a lot of stuff regarding the album, but it became clear that there was one big problem. Ironically, on September 22nd 1997, the exact one year anniversary of when I first got the contract, Chris told me they weren't going to put our album out. I asked Chris why nobody had told me this before, but didn't get much of an answer. He said that he assumed that we would want a video and all sorts of other expensive promotional stuff, and they couldn't afford to do it. They seem to be able to afford to do all that stuff for everybody else on their label, though. I told him that we didn't want a video, and that I didn't care if our album came out stuck in a Safeway bag with a Parasites sticker on it, and that I'd even sticker them myself. We just wanted to get the damn thing out. I told him that tons of people were calling and writing and E-mailing me asking when the Lookout album was coming out, and I was getting tired of feeling stupid not knowing what to tell them. He said a few months ago he had discussed what we would want with other people that we knew. I asked him why he never discussed it with me. Jeez, I had left phone messages and E-mail messages for him. He has my phone number. He has my E-mail address. Hell, he's even been to my house! I live pretty close to the Lookout office



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so I guess theoretically if he had trouble getting in touch with me, he could have shot flares off Lookout's roof and I would have seen them. I told him that some other labels had been interested, but they had now signed other bands instead. He asked me why I didn't try to get on those labels. Well, maybe if someone had let me know what was going on, I would have, but no one did, and it was too late. Besides, why would I go looking when we were already on the label we wanted to be on, and they had already done the single from the album, and it had sold well. I told him how much we had always felt that Lookout was the right label for us, and that we had been looking forward to touring again with the other Lookout bands that our friends were in. Chris agreed with my logic. He also said he saw the merits of my band and our album being on Lookout, and said that he would figure out if they could do it after all. Chris called me back a couple of days later, and said that as of that day they couldn't release our album, but maybe they could release the next one, and that he wanted to do lunch and discuss it. I told him that we were only interested in our current unreleased album, not our next one, which isn't even recorded yet, but if he wanted to discuss this one, I would. A few weeks later we went out to lunch. We talked about all sorts of stuff, and got along great. He asked me what was up with the album, so I mentioned that I'd been real busy getting our European tour set, and hadn't had much time in the last few weeks to do much about the album. I also mentioned that our European fall '97 tour had just been postponed because of the non-release of our album. I said that we were scheduled to go in February of '98 instead, and wanted to have the album out for that. Chris thought there was a good chance that would work. Once again he said that he would discuss our album with the rest of the gang at the office. A couple weeks later, Chris E-mailed me to tell me again that they couldn't release our album. I know he was trying to repair a damaged relationship, and I appreciate that, but his trying has only resulted in two more wasted months for us. Good intentions or not, all that was accomplished is that we're now the only band whose album Lookout has dropped three different times. He did say that the soonest they could do it was in the fall of 1998. I said that we couldn't wait another year for an album that was already a year late to be released.

Chris and I had our final meeting recently, and at my request, the Parasites' EP on Lookout is being deleted after the remaining 100 copies are sold. We also will no longer have a page on the Lookout web site, or anything else to do with them. I apologize to anyone who is disappointed at having to wait even longer for our album. I'm going to try to get it out as soon as I can. We're really looking forward to putting this whole thing behind us, finally getting our missing album, entitled "Rat Ass Pie" out, and starting to tour again like we're supposed to. Hell, we haven't even practiced since July, this sucks!

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Many of you think you don't know me, but you do. Maybe not me, specifically, but you know someone like me. Someone, perhaps, who would never even contemplate reading this zine or doing the kinds of things it is associated with; or maybe someone from your local scene or someone in your family. I'd like to talk about us— people like me— through my eyes.

Think back to your days in school, as far back as you care to go. I was that kid that used to sit in class and bark all the time. I was the guy who was always twitching his neck, blinking his eyes, snapping his fingers. I was the one who was constantly making funny sounds. I was also the child who couldn't keep from touching things. Anything. Everything. All of the time.

You don't remember me from school? Perhaps you know me now, as an adult. Maybe you work with me, or attend the same university that I do. It could be that you've seen me at a show, at the supermarket, or on the bus. I still do that stuff: the twitching, the touching, the funny sounds. I'm prone to repeating things that you say or things that I hear on television. I can not sit still for longer than a few seconds, and I am rarely quiet. You may not have ever noticed me (though I doubt that), but I am there. I am everywhere. I can be of any race, social class, nationality, or other category you'd care to devise. I can come from any country in the world. Indeed, I have.

I have Tourette Syndrome (TS). I want to clarify right now that I am not seeking your sympathy; I do not need it. Tourette's is not a debilitating disease, like A.I.D.S., and it does not cause death. It will be a part of me for the rest of my life, and it is often disabling, but I can deal with it. I've been dealing with it since I was a small child, and I only found out what it was (is) recently. My purpose for writing this is simply to educate as many people as I can about TS. Hopefully, someone who has all the symptoms of the condition, but has no idea what they are or what to do about them, will see this and seek assistance, or at least more information.

The first diagnosis of Tourette Syndrome came in the 1800's. A French neurologist, Georges Gilles de la Tourette, was the first to seriously research and categorize the disorder. It is named after him.

TS is an inherited condition, yet many specifics are not yet known. TS affects males by a 4:1 rate over females, and can be inherited as a recessive gene, which means that you can pass it to your children while never exhibiting signs yourself.

Tourette's is NOT what most people think it is: people running around cursing at

the top of their lungs while in the bank, on the playground, etc. Hollywood, TV news, and Kurt Cobain lied to you (can you believe it?!?!?). That condition is called COPROLALIA, and is seen in approximately 30% of TS patients. Less than 1% of this group exhibit severe coprolalia. They may have trouble controlling their anger and their expression of it (such as cursing) while in public. The rest of us may curse a little more than the average person when stressed or alone, but it is not a big problem.

The main symptoms of Tourette Syndrome are MOTOR TICS and VOCAL TICS. Motor tics include, but are not limited to, eye blinking, head jerking, shoulder shrugging, facial grimacing, and finger snapping. Vocal tics include throat clearing, barking, tongue clicking, high-pitched sounds, sniffing, repeating words over and over, and others. A person with TS is also likely to have compulsions to touch things or people, hit or bite themselves or other people, and check things repeatedly. Everything that we do, every second of every day, is categorized by an obsessive need for everything to be "right", and we will go to great lengths to achieve that feeling. Personally, I have to dress in a certain way, with a certain order, or I don't feel "right" and I have to start over again. The same is true of the way I shower, turn on my computer to type, sit down to eat, and get in a car.

Other conditions are commonly associated with TS, but are not always present. I do not have a learning disability or Attention Deficit Disorder, for example (if anything, I am more obsessed with detail and hate to leave any project unfinished, no matter what it is), but many people with TS do. Sleep disorders are also common in TS patients. I have been an insomniac all of my life, and, just like the twitching and everything else, I only discovered the cause recently.

To be classified as Tourette's, as opposed to some other condition, certain parameters must be met. Symptoms must appear before the age of 18, and usually begin between the ages of 5 and 8. TS is a neurological disorder characterized by the tics that I have described, and both motor and vocal tics must be present to achieve a diagnosis of TS. The tics must occur many times a day, often in bouts, and continue for at least a year to be considered TS. My tics are a constant thing, occurring every few seconds every day since I was 4 or 5. I am 27 now, and only received a diagnosis within the past year.

Many people do not know much about Tourette's, which is why I am writing this. (I think I said that earlier.) Every school I attended while growing up had something to say about my tics, none of it positive. I was "disruptive", "uncontrollable", and just plain "weird". I saw every counselor, school psychologist, and disciplinarian in every school district I ever set foot in, but there was not a single soul among them with enough education to recognize my condition. That is sad, considering that my symptoms are about as severe as they come. My family became so accustomed to my tics, that they usually didn't even notice them. Tics change constantly, with no warning, and a few particularly severe tics would create conversation relating to my "latest nervous habit", but that's it. After a few days, even the kids at school who lived for the



# COLUMNS



opportunity to make fun of the way I always shrugged one shoulder or whispered "hoo, hoo" all the time left me alone. That is, until these actions were replaced by other, stranger, tics.

There is no cure for TS, but there are medications which can help control it. Many of them, like Haldol, have severe depressive side-effects. Others, like Clonidine and Guanfacine, are actually high-blood pressure medications, and have relatively few side-effects. My doctor has suggested Guanfacine for me, but I don't notice any positive differences since beginning it. I still have tics and twitches and compulsions. I still have Tourette's. It is part of who I am, and always will be.

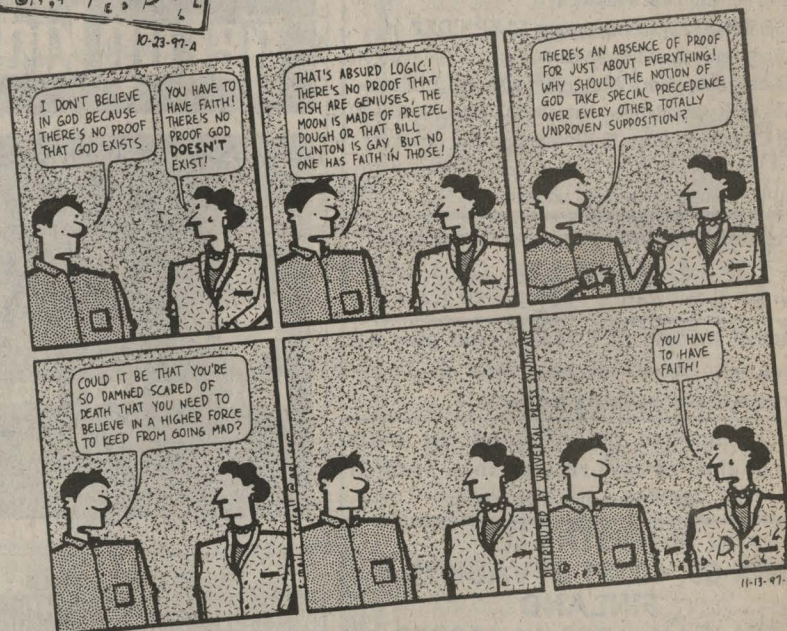
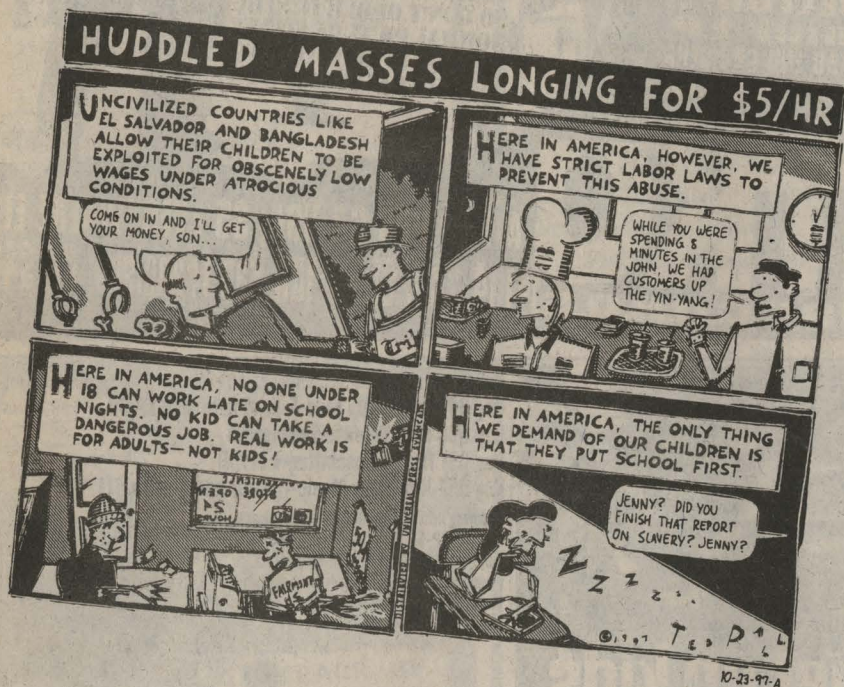
Actually, TS defines me better than anything else I can think of. I refuse to be identified by whatever crummy job I happen to have at the time. I am scared to death of patriotism and "pride" in countries, states, ethnic groups, etc.

I have no use for organized religions. I love hardcore and punk music, but I hardly find it necessary to walk around calling myself a "punker" as if I were a character on a lame TV sitcom. Really, I'm just a person. But I'm a person who has a medical condition that will be with me for the rest of my life, so I might as well get used to it, adjust to it, accept it, and become one with it. Heck, maybe I should have a little pride in it. After all, though most of society point, laugh, giggle, tease, insult, and occasionally accost me for my actions, I can not control those actions any more than I can control society.

There is plenty more to learn about Tourette Syndrome, and I encourage all of you to find out more about it. If any of you reading this recognize yourself in my words, you should certainly contact TSA (address below) for more information. If any of you recognize a friend, relative, or colleague, I urge you to

consider the facts about this disorder before you say, or even think, anything else, and offer to help them with what you know rather than pick on them or write off their behavior as "nervousness". There are many things in life that most of us do not understand, so be fair. It could be you.

Please contact: **Tourette Syndrome Association, Inc.** at: 42-40 Bell Blvd., Bayside, NY 11361-2820 or Tel: (718) 224-2999 or Fax: (718) 279-9596 or e-mail: [tourette@ix.netcom.com](mailto:tourette@ix.netcom.com). There is also plenty of info on the WWW, just use the keyword "tourette" and you'll get plenty of good stuff. If you contact them by mail, please send a few stamps. Just like D.I.Y. distros, etc., they need all the help they can get to disseminate information and fund research. This article was not written for TSA, nor do my views necessarily reflect those of the organization. Thanks for your time.





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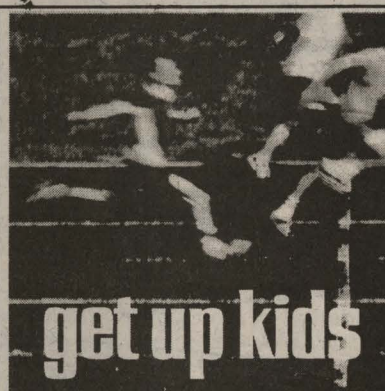
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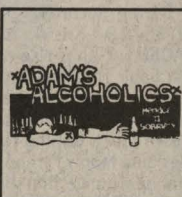
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# Scene reports



They say the heat out here will make you do strange things. Maybe you'll see weird lights hovering over Phoenix. Maybe you'll run for governor and subsequently get indicted for fraud. Or maybe you'll throw yourself into the southeastern Arizona punk scene. Right now, it's hotter than getting stuck behind a Sun Tran bus at high noon.

TUCSON (by Chris Z. Disease, and Kris Vlastic) Beloved punk-garage-and-beyond band **THE WEIRD LOVEMAKERS** are still riding the buzz off their newest CD, "Electric Chump" (Gouramie), which won glowing reviews from MRR and Punk Planet. **THE LOVEMAKERS**, who have members of venerable Tucson acts **SKOLLIWOLL** and **THE LONELY TROJANS** squirreled away in their line-up somewhere, are back home after several shows in Mexico and a West Coast tour, proving to the world that they still deserve to be called, as a local alternative paper dubbed them a year or so ago, "Tucson's Best Punk Band." Even the most unhip of Southern Arizona's unhip are hip to **THE LOVEMAKERS**. Their new album, "Flu Shot," should be out in November or December.

Older Tucson bands still play out as well - freak punk act **ZERO TOLERANCE TASK FORCE** is as bizarre as ever, despite most members antedating, on the average, most new bands' gas-guzzling '70s tour vans. Look out for their latest entertaining 7-inch, "The Anal Medley and Three Antiparty Anthems". **FEAST UPON CACTUS THORNS** recently banged out a set of their high speed, beer-soaked, gonzo punk rock, and car-obsessed punkers **HELLDRIVER** show no signs of slowing down. **THE LOVERS** have had tracks out on two local comps and even **TEETH**, who put out a 7" on Allied, still does a show now and then. Uber-garage act **THE FELS** have done a few shows and have a new album coming out on Estrus Records.

Of course, there's a whole slew of new bands, too, which share members as often as they share slots on shows. **JASON'S CAT DIED**'s breakup yielded two new bands, **YELLOW BRICK ROADKILL** and **GRIMEY OFFENSIVE DRUNKS**, and **BEERGUT**'s demise spawned three - count 'em, three - new punk groups.

**YELLOW BRICK ROADKILL** is one of the more popular bands in town, combining innovative song-writing with all sorts of time changes and styles, from emo to pop punk to ska to even swing. But before you turn away in disgust, note that this is much farther away from trendy MTV style ska/pop/swing and something a bit closer to the legendary **MALIGNUS YOUTH**, music that doesn't just switch from genre to genre but manages to blend it into something new. **ROADKILL** guitarist Kris Vlastic's other band, **GRIMEY OFFENSIVE DRUNKS**, is much more blunt and heavy - a **CRASS** comparison wouldn't be too far off.

**SUICIDE LANE**, **HOBART**, and **FAILURE TO APPEAR** all share **BEERGUT** members, but each has their own style of music. **SUICIDE LANE** is straight ahead, F.Y.P.-esque hardcore while **FAILURE TO APPEAR** has similar speed and melody and some of the most wildly abrasive vocals in Tucson. **HOBART**, on the other hand, is one of Southeastern Arizona's only emo bands.

Another similar band is **DISABLED SUPERMEN** (D.S.M.), high school punks whose blisteringly fast, funny punk leaves bands years older in the dust. After a year or so of playing, D.S.M. has a tape, a comp track, and a small but devoted local following - as well as a well-stocked stable of covers including **IGGY POP**'s "Repo Man" theme and a Jack In The Box commercial.

Rowdy garage rockers **THE SPITES** have a 7" out on Rip Off and a live show liable to get them kicked out of every American Legion Hall south of Valencia Road, while fellow punk house regulars **THE BLACKS** play quick, quirky, up-tempo hardcore.

**LOS FEDERALES** play snotty, sarcastic, punk rock with plenty of snarl-along choruses covering more than just porn stars and beer (prominent topics on their split 7" with **BEERGUT**). Travis also runs his own distro,

puts out a zine, and even has his own record label - a regular punk rock powerhouse!

Other regulars in the Tucson scene include **TAINT** (SoCal style punk), **SAPHEAD** (with members of **AMERICAN DEATHTRIP**), **ORION BLUE** (sort of like **WEEZER** meets the **KRUPTED PEASANT FARMERS**), and slow and heavy groups like **SCATHE**, and **GAT-ROT**.

And, of course, the **MALIGNUS YOUTH** update: one of the most original, innovative, and important bands ever to come out of Arizona, if not the West, broke up after seven years. Guitarist and songwriter James Martin has an equally innovative and original, if less-than-lightning-fast group called **PATHOS**, which combines **MALIGNUS** style songs and harmonies with punk, jazz, swing, and even classical music - remember, this from the man with the band that wrote and arranged a Latin Mass for high speed punk. An amazing band, that plays rarely but always to devoted capacity crowds.

A year ago, none of these bands had anywhere to play. But this summer has seen all sorts of venues open and stay open. **Skrappy's** (3710 N. Oracle Rd.) looks to be the new Downtown Performance Center, an all-ages, all the time venue that's well-managed and well-loved. Kathy books all sorts of touring bands, any day of the week - definitely a place worth supporting. Call them up at 520-408-9644.

The downtown/university area has a cluster of part time venues, like the **Luna Loca Cafe** (546 N. Stone, 520-882-4488), which generally sticks to more eccentric acts. **Toxic Ranch Records** (424 E. 6th St., 520-623-2008), which does in-store shows every so often, and the **Punk House** on 6th and Euclid, where the bands play all night and the dogs retreat to the safety of the roof. Give them a call and see if they've been evicted at 520-882-8579. Occasionally, local bars like the **Double Zero** or the **Airport Lounge** will book punk bands, too. Even more occasionally the show will be all ages.

Tucson has a host of local labels to support such an active scene. Looming on the horizon is the "If the Drugs Won't Kill Us, the Boredom Will," a 12" compilation featuring almost every Tucson band, on Jared from **FAILURE TO APPEAR**'s as-yet-unnamed record label. Out now is the No Theme cassette compilation, with tracks by **LOS FEDS**, **THE LOVEMAKERS**, **HOBART**, and more, on Travis' **No Theme Records** (2509 N. Campbell N975, Tucson, AZ, 85719). Kris Vlastic's label, **Bandwagon**, besides a **ROADKILL** 7", has also released a 7" comp, "And California Sank Into The Sea," with D.S.M., **THE LOVERS**, Z.T.T.F., and an unreleased **JASON'S CAT DIED** track. Write PO Box 44338, Tucson, AZ, 85719 for info. Z.T.T.F.'s own label, **Gaping Hanus**, is putting the finishing touches on a Monty Python cover's comp, featuring local and national bands, that should be out soon. Also in the works: the new "Brinestorm" compilation CD by **Gouramie Records** (PO Box 856, Tucson, AZ, 85702-0856), with the **WEIRD LOVEMAKERS**, **TEETH**, and more, and something new from **THIRD WORLD UNDERGROUND** (distributed by **Euphoria World Wide Music**: 5720 E. Camden, Tucson AZ 85712, 520-721-7516).

**Sound Addict** (714 N. Stone, 520-882-



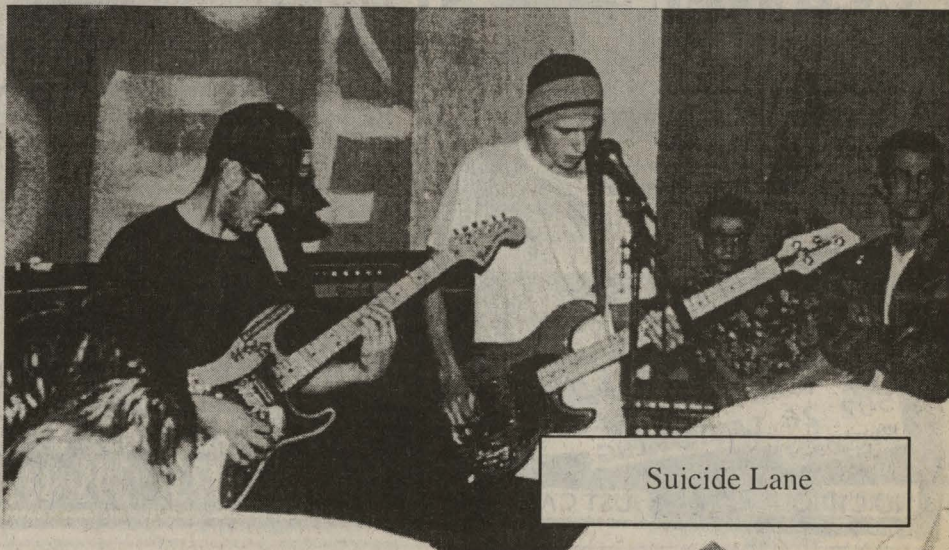
Zero Tolerance Task Force

5120) and **Toxic Ranch** (address above) are Tucson's two independent record stores, both fairly convenient to city counterculture nexus 4th Avenue - the only place in town to go if you want to see kids in Fat Wreck Chords shirts exposing themselves to passing Sun Tran buses. Both stores have good selections of used and new punk/indie vinyl and CDs, though **Toxic** specializes more in garage and surfy stuff and **Sound Addict** carries more newer releases.

**KXCI 91.3** community radio does two punk rock radio shows on Monday nights, starting at 11 p.m. with "Gimmie Indie Rock", hosted by the proprietor of **Toxic Ranch**, the appropriately named **Jolly Rancher**, and wacky sidekick **Kenny Dilemma**. Send CDs, vinyl or cassettes to **GIRL**, c/o **Kenny Dilemma**, 122 E. 5th St., Tucson, AZ, 85705, or e-mail **Kenny** at [kastenhut@u.arizona.edu](mailto:kastenhut@u.arizona.edu). **DISEASE**'s politically conscious, punk show takes to the air at immediately after **GIR**, at 1 a.m. on Tuesday mornings. Get in touch at 6132 E. 24th Street, Tucson, AZ, 85711. Tucson also has its own bona fide underground radio station - **Radio Limbo** broadcasts weekday evenings from about 8 to midnight and weekends from 4 to midnight on 103.3 FM. Let them know you're listening at [limbo@azstarnet.com](mailto:limbo@azstarnet.com) or P.O. Box 2784, Tucson AZ 85702.

Disease runs rampant in the Tucson zine scene as well, with politically charged zines **Pesticide** and **Ant Eye** (same address as radio show, above) - stuff guaranteed to get a rise out of the reader. **Travis' Its Crap** (from **No Theme Records**) and Jared's **Cactus Amongus** (PO Box 43141, Tucson, AZ, 85733) prove that Tucson is host to a plethora of polymaths, or at least demonstrate that not everyone in a Tucson punk band is illiterate. Raunchy substance abuser comic book **Spleen Zine** is still churning out issue after issue (PO Box 30905, Tucson, AZ, 85751) and newcomer **War Crime** is a full size filled with politically aware interviews and articles (PO Box 2471, Tucson, AZ, 85702).

**COCHISE COUNTY** (by Chris Z) The scene down south in Cochise County isn't nearly as active as it used to be, however. It seems whenever Tucson gets something going, all the Sierra Vista punks disappear, and vice versa. The only Sierra Vista band still playing out is **RAGE-AGAINST-THE-MACHINE** style outfit **DIRECT ACTION**, whose politics are as abrasive as their music.



Suicide Lane



# Scene reports



Pretentious Assholes

**DIRECT ACTION** released a tape a few months ago, but it sold out quickly.

**MY GUN NAMED TRINA** reformed as a high speed goof-punk trio for the summer and managed to cram in a handful of shows and a new tape before breaking up as members returned to college. The new tape, tentatively titled "The Debacle Debacle," is available for \$1, a blank tape, or trade to Endless Fun Records, PO Box 481, Tombstone, AZ, 85638.

Metal/noisecore group **FACE POLLUTION**, from Willcox, played remote Safford in July and is getting set to do shows around the county.

Perennial space-rock trio and scene mainstays **BROTHER HUMMUS**, nee **ROCK SOUP**, played a show in July with **PATHOS** but hasn't done too much since. The kids are all whispering about a **HELLDAY** reunion, but the highly original catchy pop punk quartet has yet to materialize. **PLANET STRYCHNINE** (PS9) has, at last reports, fled the state for a kinder, gentler home in New York or Texas.

Keeping the Vista scene from perking back up is the lack of venues in Sierra Vista. Promoters have to rent halls, security, and even safety fence to set shows up, and have little or no hope of just breaking even, much less paying touring bands. Bisbee has a few potential show spaces but as yet, no one's tried to get anything going.

Fortunately, there are signs of life. Crucial to not only the Vista scene but Tucson as well is **4AM Studios**, where bands from all over the state have recorded cassettes, 7"s, and CDs at punk rock prices. Magnanimous studio magnate **Scott B.** has been known to set up touring bands with shows, floor space, and even cookies and pizza, as well as putting out the Arizona Underground cassette compilations, giving many obscure local bands their first real release. Volume 2 is in the works. Get in touch at PO Box 5492, Sierra Vista, AZ, 85636.

**NOGALES** (by Hector Jaime) Well it seems like Nogales has finally gotten some sort of regular scene going. It used to fluctuate a lot, but now there's a show about every weekend. The Nogales area is comprised of Nogales, Arizona, and Nogales, Mexico. Most of the shows occur on the Mexican side, where there are a lot more people, and consequently, more bands. Still, you could say that the scene is comprised of both towns: most of the kids on the American side go to shows on the Mexican side—and vice versa, and Mexican bands and Arizona bands usually play on the same bill. There aren't too many touring, U.S. bands that play in Nogales; exceptions have been **THE WEIRD LOVEMAKERS**, **LOS FEDERALES**, and **ASS RASH** (from Minneapolis). Most of the out of town bands that play are from all over Mexico.

Recently, there was a big two day festival called "Colectividad Fronteriza" that showcased about twenty or so bands from all over Mexico, plus bands from Nogales, AZ, Tucson, and LA. Most of the bands were of the **DISCHARGE**, or grindcore variety, and plenty of people seemed to have a good time. The only problem with shows in Nogales is that there is always a violent element. The last two shows I've been to have ended up in huge fights. The Colectividad Fronteriza was a big downer for a lot of people because both nights ended up being shut down because of the fights. It's mainly a small group of people that starts shit. Mostly everyone is cool, but there are always those few. So if anyone that goes to shows in Nogales reads this: no cagen todo el cotorro con sus pinches broncas!

Okay, here's a list of bands from both sides of the border: **CULTURA MUERTA** play heavy metal, sung

in Spanish, with the ever-awesome Simon on drums, who's an anomaly when it comes to metal drummers because he plays a really stripped down kit (no double-bass, yeah!).

**BIOMORFO** play pretty tight grindcore.

**SCRAP** is a new hardcore-punk band that I don't know much about. They're kind of a throwback to the eighties: really energetic. They also sing in Spanish.

**LA MERMA** is one of the most popular punk bands in Nogales, Mexico. Actually, they're the only punk band in the town that doesn't have a metal element to them, so I like them a lot! Their sound is reminiscent of eighties skate-rock, a la **AGENT ORANGE**, and, pre-Fat Wreckchords craze, **BAD RELIGION**. They sing in Spanish and have just released a tape entitled, *Ciudad Fronteriza*, which is available from: Baldemar Gomez, Calle Prof. Basarto Guzman y Calle Hernan Cortez 211, Nogales, Sonora, Mex. Telefono: 3-31-72.

I'm sure there are other bands in Nogales, Sonora, which I am currently spacing out.

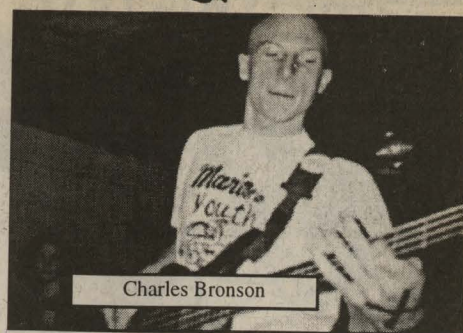
Nogales, AZ currently sports only two bands that I know of. I'm pretty sure that's it, the scene is pretty small. **MORE LUCK THAN BUCK** play really high energy ska-punk. Yeah, I know it's all the craze right now, but I recommend these guys because: 1) bands composed of 16 and 17 year olds are always fun to see no matter what they're playing, 2) these guys are really tight, go straight for the gut, and are energetic as hell, plus their songs are catchy and bouncy as fuck, and not too slick.

**CHEMO TRECE** play straightforward punk rock. They do **BUZZCOCKS** and **REPLACEMENTS** covers as well as cool, catchy originals. Both these bands can be reached at Chemo Studios, (520)-287-3793, care of Acho Durazo.

That's it. If you're ever in Southern AZ, visit Nogales. Go drink at **El Salon Regis**, the coolest bar in town. Eat at **El Oasis**. And, be on the lookout for show flyers



Greetings from Chicago, the city of pop punk, tribute bands and shitty metal....and why is that? Every other major city in the U.S. has spawned huge metal acts, why not Chicago? Anyway I'll start with my own band **MK-ULTRA** cuz I'm an egomaniac. Our new 7 inch "Melt" was released a few months ago and the 2nd pressing should be out by the time this is printed. To order that, send \$3 to Martin at Lengua Armada Discos: 2340 W. 24th St. Chicago, IL 60608. We are also featured on the



Charles Bronson

"Limited Options" comp. on Halfmast Records (PO Box 8344 Minneapolis, MN 55408-0344) and the 49th Parallel comp (1325 Warrick Dr. Ashtabula, OH 44004), so look for those. We are currently trying to get some new songs together and put out a new release before the winter. We recently acquired a new drummer so we're a bit rusty.

Speaking of Martin, **LOS CRUDOS** has a new full length LP out now. The U.S. pressing is on his label Lengua Armada. They recently added a new bassist to their line up. Upcoming releases for Lengua Armada include the **CHARLES BRONSON** LP, a **CRUDOS** discography and a 7 inch comp featuring: **CHARLES BRONSON**, **IN/HUMANITY**, **LOCUST**, **MK-ULTRA**, **EUCARIST** and more.

**CHARLES BRONSON** is officially history. They played their last show on August 1st. They will be missed by many and dismissed by many more. They have lots of splits out now as well as compilation songs that have just been released. So for any information regarding them write to Ebro at 133 Delcy DeKalb, IL 60115.

**EXTINCTION** is a new straight edge metal core band fronted by Jim of *Stormtrooper* fanzine. Their new 7 inch will debut on Catalyst Records in a few months. Jim has moved so I no longer have his address.

From what I hear **RACE TRAITOR** has recorded a full length LP to be released this winter. They can be reached at 2321 N. California, Chicago, IL 60647.

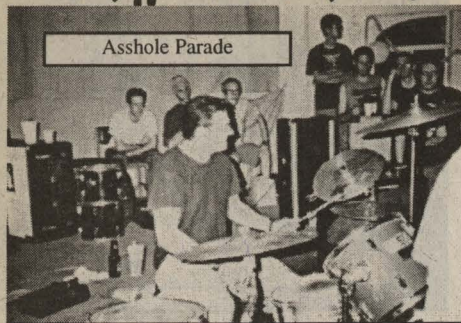
**DANGERMUSE** is a new speed core band from the area, they have a demo out and just released a split EP with **PRETENTIOUS ASSHOLES**. They can be reached at: Miguel/ 1550 Easy St. Elgin, IL 60123. **PRETENTIOUS ASSHOLES** play punishing grindcore. Last time I saw them they did an **ANTHRAX** cover. Crazy fucking kids. Write them: 429 Circle Ave. Forest Park, IL 60130. Along with the split they are on the *Possessed to Skate* comp. on 625 Records. **CHARLES BRONSON** is also on the compilation.

**MI LAI** have a new 7 inch coming out on Lengua Armada, as well as two older 7 inches, they are a great new band. Kind of artsy at times but then they thrash...awesome! Anyway, last I heard they were gonna break up soon. They also have limited copies of their demo tape. Contact Brian at PO Box 470650 Chicago, IL 60647.





# Scene reports



Asshole Parade

There is a new project band featuring members of MK-ULTRA, CHARLES BRONSON and DANGEROUS called **SOCIAL COMA**. They don't play shows, but they have a 20 song demo recorded on 4 track for \$3. Send for it c/o 614 S. Cass Ave. Apt. 2N, Westmont, IL 60559. They play fast dirty hardcore with chaotic high pitched screaming.

**The Fireside Bowl** is still booking shows like mad. for booking call (773) 486-2700 Weds-Sat. 4-6 pm. Make sure you call like 3 months in advance if possible. An apology to anyone that went to see the CHARLES BRONSON/MK-ULTRA summer tour that got canceled at the last minute. Unexpected things happen. Maybe next summer.

I heard that **NEMA** has reformed and is now living here in Chicago but I'm not totally sure.

Finally the rumor of the month...I heard that **NAKED RAYGUN** is getting back together to cash in. Maybe Jeff Pezzati's plumbing job isn't going well I don't know. In any case John Haggerty will not be back in the band. He remains in PEGBOY...why i don't know...I heard that RAYGUN are gonna release an LP with 4 new songs and a bunch of old shit. Possibly on Dyslexic records? Remember this is just a rumor!

That's it I guess. Write me at: KIRK MK-ULTRA PO Box 88902 Carol Stream, IL 60188-0902. There are like a million bands from Chicago now. I can't possibly report everything...sorry.



**ROACH MOTEL**, one of Florida's all-time greatest bands, once sang, "I Hate The Sunshine State." Sure, we have our share of cranky, retired folks and rednecks, not to mention an abundance of child molesters and serial killers, but on the whole, I like Florida a lot.

When bands like **ROACH MOTEL**, **RAT CAFETERIA**, **JEHOVAH'S SICKNESS**, **NO POLICY** and **FOUL EXISTENCE** plodded across our swampy state, hardcore was new and exciting. Florida had a mighty scene then, but it was obscured by the shadows of bigger, more established scenes like San Francisco, Los Angeles and Washington D.C. When the aforementioned bands curled up and died, the Florida hardcore scene diminished to a mere specter of its former self.

For a long time after that, Florida was a pretty sucky place for hardcore and punk rock. Gainesville turned into a hippie haven, Tampa, once home to **RAT CAFETERIA** and **PAGAN FAITH**, became known as the death metal capital of the world. South Florida was dominated by generic fourth generation straightedgers.

But, I am happy to report that Florida is making a comeback and may indeed be at the cusp of another golden era. There's a lot of new faces out there, bringing new sounds and ideas. And, if you look hard enough, you can still spot some old faces.

The biggest news in the state right now has got to be the opening of the club **403 Chaos** in Tampa. 403 Chaos is owned and run by a guy from **ASSUCK** and two friends. It is the Tampa-area's only DIY all-ages venue as well as a record store. Since the spring 1997 opening, there have been three or four shows a week. In general,

403 gets good support, although some shows get more than others. The **SPAZZ** show in June was packed, yet the week before, **ANTI-PRODUCT** played to about ten people. Like anything else, 403 Chaos needs support to make it last.

The only other place to see shows in Tampa is the **Harbor Club**. The Harbor Club is a restaurant and bar with a large, upstairs area that can be rented. Kelly, from 87X pirate radio has put on a few shows there, including a great one with **IN/HUMANITY**.

**87X pirate radio (87.9 FM)** is still on the air, after two and a half years of threats and fines from the FCC. 87X has found volunteer legal representation to help them continue. The station plays all kinds of music and has featured many live guests, including David Duke, all in the name of free speech.

M. Castro has decided to take a temporary break from doing the **Vicious Interference** show. 87X's grind/crust/thrash/hardcore segment. Somebody plays really cool early punk like **X**, **SOCIAL DISTORTION** and **THE AVENGERS** on Sunday nights at around 8 pm. I don't know the DJ's name, but he has good taste. 87X has a small range, but Kelly says that should change very soon with the acquisition of new transmitting equipment. Send them your releases. They'll probably play them.

Other noisemakers in the Tampa-area include **THE END OF THE CENTURY PARTY** and **SCROTUM GRINDER**. **THE END OF THE CENTURY PARTY** is probably the state's best live band. When they're hot, they're really hot. B, the drummer, is great to watch and he hits those skins really hard. Guitarist Edwin Velez quotes liberally from the book of **BLACK FLAG**. And when the fast parts kick in, look out.

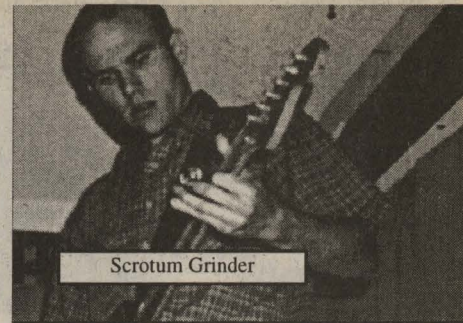
**SCROTUM GRINDER** is as scary as their name. The band includes the guitarist from **FAILURE FACE** playing drums and the bassist from **ASSUCK**. With all that and an angry female vocalist, you know you're in for a treat. Their debut release, a five-song 7", is out now on my label, **Burrito Records**.

**REVERSAL OF MAN** and **EARLY GRACE** are metal-style straightedge bands from around Tampa. I think **REVERSAL OF MAN** toured part of the US recently. Both bands are pretty big draws in this area.

Largo's **COMBAT WOUNDED VETERAN** is a band to look out for. Their self-released, self-titled, 13-song 7" blew me away! CWV falls into the powerviolence/fastcore genre. I think the 7" sounds like a faster, angrier version of **BORN AGAINST**. Check it out for yourself. CWV doesn't play out very often because the drummer lives in another state.

Also from the Largo area is **THE SCAMS**, who I have yet to see. Supposedly, they play traditional street punk stuff. They've opened for **Blanks 77** and a few other bands like that.

**EBS** is the band that wouldn't die. They started in the late 1980s, put out a 7" in 1991 and broke up. In 1996, they reformed just to record for a split LP with **FAILURE FACE**. Now they're back again, practicing, writing a lot of new songs and getting ready to record again. Love 'em or hate 'em. They don't give a fuck.



Scrotum Grinder

Gainesville is the home of **ASSHOLE PARADE** and **PALATKA**. **ASSHOLE PARADE** has been grabbing a lot of attention lately with their split 7" with **ANSOJUAN** and the "Better Off Dead" 7", good records both. I finally got a chance to see **ASSHOLE PARADE** live. They are even more frenzied in person than on the turntable. I am reminded of **SEPTIC DEATH**, **INFEST** and **STIKKY**. If you get an opportunity to see them live, don't miss out. They are touring in the summer of 1997 with **SUPPRESSION**.

**PALATKA** is named after a small hick town in Florida. Usually, if a band is named after a city, state or continent, you know they are going to suck. Think of Boston, Kansas and Europe. **PALATKA** made their vinyl debut on a split 7" with Tampa's **THE END OF THE CENTURY PARTY** last year. The **PALATKA** tracks on that release left me unimpressed and struck me as thrash for the sake of thrash. But, the band has progressed a bit since then. The last time I saw them live, I liked them a lot more. Supposedly, a split 10" with **ASSHOLE PARADE** is in the works for a Dutch label.

Miami's latest offering is **THE DRUG CZARS** with members of **CHICKENHEAD**, **ROACH MOTEL** and **THE EAT**. They have a 7" out on Star Crunch Records. I'm still waiting for Star Crunch to do **THE EAT** CD I heard about so long ago.

That's about it for now. Thanks for reading, Bob Suren.

CONTACTS: Asshole Parade and Palatka/Kurt Burja/PO Box 14223/Gainesville, FL 32604

Assuck/Steve/305 W. Fern/Tampa, FL 33604/(813) 239-9692

Combat Wounded Veteran/PO Box 898 Largo, FL 33779

End Of The Century Party/Scott/(813) 979-4680

Reversal of Man/Jason Crittenden/809 Margaret Dr./Seffner, FL 33594

Scrotum Grinder/Brian/(813) 681-1982 Bob Suren/PO Box 3024/Brandon, FL 33509-3204/(813) 653-2550

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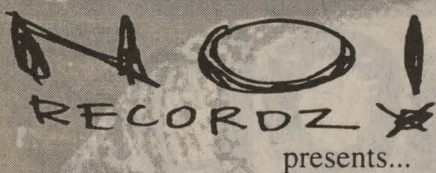
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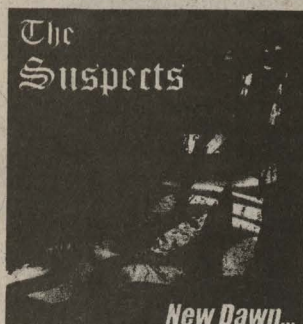




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If you've been a big city punk at any time in the last decade, you've probably visited or at least heard of infoshops. Infoshops combine a social space, zine archive and library, meeting hall, day care center, concert venue and bookstore into one autonomous space. They are usually promoted and organized by anarchist activists, but infoshop supporters and participants aren't necessarily all anarchists. Infoshops are rooted in the DIY (Do-It-Yourself) ethic—they are created by people who are interested in making the revolutionary process happen, not just sitting around and talking about it.

#### Infoshops

have been around for years and are generally thought to have originated in Europe, especially Germany where there were over 60 at one time. They were nurtured by the squatting, autonomist, punk, and anarchist movements. The infoshops in Europe, especially Germany, functioned not only as community centers, but also as maildrops for groups which had been outlawed by the state. The European shops and autonomous centers inspired the creation of infoshops in North America, but it should be noted that there is a long tradition of radical community centers in the U.S. These are commonly known as peace and justice centers and have been the basis for leftist activist and community organizing.

There have been, and still are, infoshops in just about every big city in North America. They've had some interesting names: Beehive Infoshop in Washington, D.C., Long Haul in Berkeley, Emma Center in Minneapolis, Croatan in Baltimore, Autonomous Zone in Chicago, 404 Willis in Detroit, Who's Emma in Toronto, Epicenter in San Francisco, and many more.

In the U.S., some infoshops are also known as alternative reading rooms or community media centers. In fact, infoshops have been described as "a cross between a radical bookstore and a movement archive." You can find zine archives and book lending libraries in infoshops. This is a grass roots response to the fact that most public libraries that are either ignorant of radical literature and zines or deliberately exclude such materials from their shelves. Infoshops sell books, zines, and t-shirts, not just to support the community which wants these things, but also as a way to raise money to pay the infoshop's rent.

What happens at infoshops? Infoshops serve as community centers for the local activists, so you'll often find activist groups meeting there. Groups like the IWW, Earth First!, or the Lesbian Avengers might have their regular meetings at an infoshop. You'll also find projects like Food Not Bombs or Book to Prisoners who use an infoshop as a staging area. A FNB group may use the infoshop's kitchen (if it has one) to prepare the day's food for the homeless and poor. Some infoshops provide office space for other groups or a darkroom for alternative journalists. They also have "women's space" which is an evening event held on a regular basis.

If you want to get an alternative education, check your local infoshop's calendar for free educational classes. Infoshops frequently have "Free Skools," which are the 90s version of the "free university" concept which originated in the 60s. Anybody who feels like they know something about a particular subject, be it the Spanish Civil War or practical bicycle repair, can arrange with the infoshop for a day and a spot on the calendar to do some freelance teaching. Generally classes are non-hierarchical and there are no tests, grades, or certificates. If the Skool ain't your thing, your local infoshop will have film nights or visiting lecturers. In the Atlantic region, the Atlantic Anarchist Circle has a speaker's bureau which makes arrangements for speakers to go on lecture tours. Several years ago the infoshop

in Portland, Oregon arranged a speech by Noam Chomsky, which was pretty successful.

Infoshops are very valuable as meeting spaces for activist groups. It can be difficult finding a meeting space for a radical group, especially

# infoshops

## Your Friendly Neighborhood Infoshop

By Chuck Munson

a place that feels safe and isn't at the mercy of unsympathetic hosts. Meetings at an infoshop can also serve to fertilize the activist scene, with new groups sprouting from others. For example, some people who have been attending prisoner solidarity meetings may decide to start a new group dedicated to sending prisoners free books. Folks who are doing Food Not Bombs may decide to open a food co-op or even a community garden.

Infoshops are important nodes for alternative publishing. They provide an outlet for zine authors and small publishers to sell their creations. Some shops have computers, printers, and other materials which are available for zine editors and flyposter artists. The anarchist newspaper Slingshot has been published by the Long Haul Infoshop in Berkeley, California for many years. The folks at the A Space in Philadelphia have recently started publishing a zine called "defenestrator," which covers the local political scene.

Urgent communications are also disseminated at infoshops. News and emergency flyers can be posted on bulletin boards. The shop may have a phone tree that can be used to get the word out about a crisis, such as the police arrest of activists. If a shop has a computer and an Internet connection, it can receive or retrieve news items from activist web sites or mailing lists. It can also send out news, announcements, or emergency requests for aid.

An infoshop is usually run by a collective and volunteers; there is no paid staff. Major decisions are made during regular meetings. Since infoshops are frequently staffed by anarchists, there is a tendency to gravitate towards using consensus to decide things, although this is not always the case. Needless to say, it is impossible to find an infoshop "director" or "president." Some infoshops are membership-based, which is done to promote commitment to the project and to make sure that not just anybody off the street could come in and vote.

The movement's social base is in the punk scene. This is probably due to the fact that infoshops are the kind of community space where punks feel at home, plus they provide either a punk concert venue or a place to promote the local scene. The shops also are usually the best local outlet for zines and in some towns they may



be the best place to pick up the latest 7 inch.

However, this reliance on the punk scene has its flip side. While punks infuse a lot of energy into a new infoshop, especially if they see it as being punk-oriented, punks are, by and large, transient youth. Like many young people, they have a wide range of interests and tend to move around a lot. They aren't settled members of the community so they may perceive that the project will carry on if they leave. An infoshop not grounded in the surrounding community, be it geographical or activist, will end up being just another punk clubhouse. There's nothing inherently wrong with having an infoshop that only serves a local punk subculture, it's just that the participants have to be open about that and need adopt an approach that reflects that reality.

Infoshops can also be beset by other problems. Since the organizers are usually working class or middle class whites (and typically young), they usually don't have much cash (capital) and therefore have to settle for cheap storefronts in depressed areas of a city. The end result is an infoshop organized by white youth in a community they don't live in, usually populated by minorities. The subculture that patronizes the shop, be it punk, hippy, or radical, sticks out in contrast to the surrounding neighborhood. The neighborhood residents may perceive the infoshop as a beachhead in the gentrification happening in that town. Sometimes an infoshop will be confused about its purpose or mission and may decide that it needs to "do things" for the local community. These programs may or may not be needed by the community. This isn't always the case for all infoshops—certainly many have had successful community programs—but it can be a complicating factor. The community residents may also resent the fact that most of the infoshop activists typically don't live in the community and can always go home to someplace nicer, somewhere else in town.

The Beehive Infoshop, which used to exist in a storefront in downtown D.C., was situated in a gentrifying zone between a depressed African-American community and a predominantly white, affluent gay yuppie neighborhood. The Beehive grew out of the local D.C. punk scene, which was young and mostly white. It experienced an identity crisis where it couldn't figure out if it was serving the local punk and anarchist movements, or the geographical community in which it was located. Several members of the Beehive collective tried to talk about the gentrification issue, but the infoshop dissolved before it was adequately resolved. One of the former Beehive collective members, Brad Sigal, wrote an excellent pamphlet about his experience with Beehive and infoshops in general, titled "Demise of the Beehive Collective: lessons for the infoshop movement in North America." It should be required reading for anybody thinking about opening a new infoshop.

The main problem that infoshops face is internal dissension and factions which are a result of a project which includes members with a wide range of goals, different lifestyles, and a collective that doesn't have a clearly defined mission. If an infoshop starts with mostly members from the local punk scene and grows to include other activists, lifestyle issues may come to the fore. Some collective members may not want a weekly series of loud concerts. Others may insist on vegan food at all functions. Some may not be interested in doing outreach to the local community.

The Emma Center was an infoshop in Minneapolis, Minnesota, that opened in 1992. It closed its doors in 1995. It was started by activists who were involved in the Twin Cities Anarchist Federation (an umbrella group) and some folks involved in the Powderhorn Food Co-op. The Emma Center was "a center for anarchist activities" and it had "books and

magazines for sale, free clothes and food, free weekend child care, Women's and Queer Space nights, and frequent punk shows." (Kieran Frazier, *The Blast!*, 1995). The infoshop had the typical confusion about who it was trying to serve. Frazier noted that it "never made solid connections with neighborhood people, and never had a solid plan to do so." The Center also lost its base in the anarchist activist and punk communities when several of the members went off to work on other projects. The original vision of the Emma Center had been to "tighten the anarchist community in the Twin Cities, serve as an educational information tool and network, and be able to provide certain services to the surrounding communities like child care, a food shelf, soup kitchen, a bookstore, a meeting place for anarchist organizing, and a place for accessible all-age gigs and events like art shows, theatre, and other types of performances." The Emma Center accomplished some of these goals, but it failed to become a long-term counter-institution, which is needed by a community.

The infoshop movement peaked around 1995-1996. There was excitement in the air because there were several established infoshops and many new ones being opened. A "Counter-Institutions" conference was held in Detroit, mainly because of all the new interest in the infoshop concept, plus the need that existing infoshop had to network and share information with other shops. In the Fall of 1994, the movement spawned its own zine, called (Dis)Connection, which was devoted to movement networking, information exchange, creative musings, news dissemination, and advice sharing. Five issues of the zine have been produced to date. The production of each issue rotated among infoshops.

Around this time the movement also started its own organizational network, known as the Network of Anarchist Collectives. NAC was an infoshop for infoshops. It had its own email listserv and helped coordinate activities among infoshops. In August of 1996, NAC and the A-Zone in Chicago put together Active Resistance '97, which brought over 700 activists to Chicago to talk about community organizing and to protest the Democratic National Convention, which was happening only blocks away. The existence of the A-Zone infoshop and its community of supporters was instrumental in pulling off this successful conference.

In 1997 the North American infoshop movement is going through a period of self-reflection. There are some infoshops that are still going strong after at least 5 years, others are struggling, and many more have come and gone. The ones that remain in existence include Long Haul in Berkeley (opened its doors in 1979 as an activist center), A Space in Philadelphia, Lucy Parsons Center in Massachusetts, and Who's Emma in Toronto. Infoshops that have closed their doors in the last year include the 223 Center in Portland, Oregon. The Autonomous Zone infoshop in Chicago has closed its doors twice in the last year and moved several times. They are currently moving into a new location.

It's hard to tell what the future holds for the Infoshop movement in North America. The 1990s have seen some successes and some failures. Even the infoshops that existed for a short period of time had an impact on the activists that were involved. The experience gained during the last decade, be it good or bad or in between, should help activists and infoshop supporters avoid some basic mistakes and maybe clarify their vision. Infoshops can be an important resource to a community, but it's not easy creating a successful one.

Contact Chuck at [chuck0@geocities.com](mailto:chuck0@geocities.com). Part 2: Criticisms of the Infoshop Movement by James Mumm will appear in a couple of months.



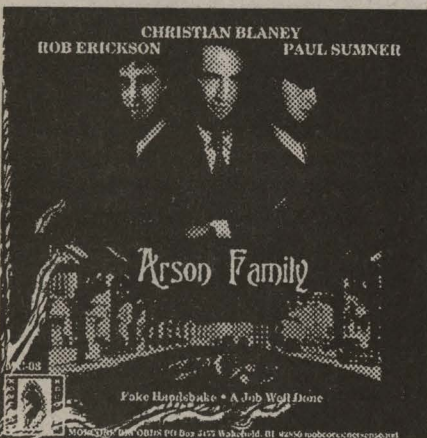
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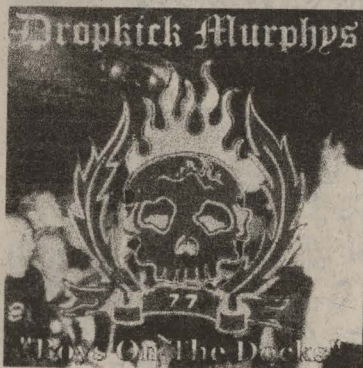
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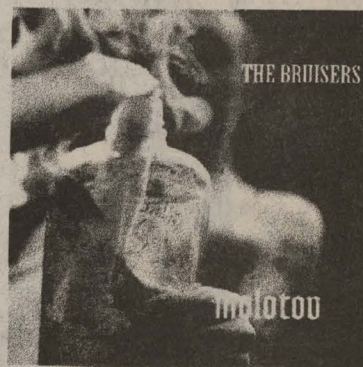
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IF YOU LIKE YOUR LIQUOR HARD, YOUR ROCK 'N' ROLL FAST, AND YOU HAPPEN TO LIVE IN ARIZONA... YOU'RE SHIT OUT OF LUCK. EVERYONE HERE SEEMS TO BE INTO THE BULLSHIT HARDCORE, OR JERK OFF STRAIGHT EDGE PREACHING THEIR HIP POLITICS AND TRENDY BELIEFS. THEN THERE'S THESE 5 UNCAGED ROCK 'N' ROLL KIDMEN IN THE MIDDLE OF THE DESERT WHO CALL THEMSELVES "THE WONGS." THEY DOLE OUT THE ROCK 'N' ROLL RAY, FAST, MEAN, AND CATCHY AS A MOTHER. THE WAY PUNK WAS MEANT TO BE. SO HERE THEY ARE, THE WONGS: DON WONG (VOCALS), MUNDY WONG (GUITAR), RYAN WONG (DRUMS), MATT WONG (BASS), ARROY WONG (GUITAR). INTERVIEW CONDUCTED BY KARIN AND JAY CASTRO. PHOTOS BY: DANIELLE WILDE, MELMO, ARROY, AND RACHEL SEALE.

MRR: WHO WERE SOME OF YOUR EARLY INFLUENCES?  
MUNDY: THE KIDS FROM BELGIUM, THE CONSUMERS.  
RYAN: DEAD BOYS, STOOGES, LA BAMBA.

MATT: RAMONES.

RYAN: HANSEN AND THE MMM BOP.

DON: JOAN JETT, SUPERCHARGER, THE MUMMIES, PAGANS, HEARTBREAKERS, ZEROS, CRAMPS, BUDDY HOLLY.

MATT: THE RIP-OFFS.

RYAN: YOU'RE A RIP OFF.

M R R :  
L A S T  
T I M E  
I  
S A Y  
Y O U  
R  
L I V E  
S E T  
I  
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Y O U  
D I D  
A  
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T H I N G ' S  
" S A V A G E ."  
A R E  
Y O U  
A  
B I G  
F A N  
O F  
E A R L Y  
A U S T R A L I A N  
P U N K ?

RYAN: OH YEAH, VICTIMS, FUN THINGS, RAZAR, ROCKS, SAINTS. IT'S ALL GOOD.

ARROY: FUCK, YOU SOUND LIKE A GANGSTER.

MRR: WHAT HAD MORE OF AN INFLUENCE ON YOUR SOUND, EARLY AMERICAN OR EARLY ENGLISH PUNK?  
ALL: AMERICAN.

MUNDY: AS FAR AS BANDS GO, WE'RE PRETTY SELECTIVE.

DON: NO, NOW COME ON, I KNOW WE'VE PLAYED WITH SHITTIER.



RYAN: ALL THE FAT WRECKCHORD WANNA' BE'S. IT'S THE EMO BANDS I GUESS. THE EMO AND THE CRUSTIES.

YEAH, AND THE PEOPLE THAT ARE TRYING TO CHANGE THE WORLD BY PLAYING TO LIKE, 15 HIGH SCHOOL KIDS.

MRR: HAVE YOU EVER PLAYED OUTSIDE ARIZONA?

ARROY: WE'RE GONNA' PLAY IN MEXICALI. WE'VE PLAYED HERE, IN TUCSON, PHOENIX, LAKE HAVASU.

MRR: DO YOU HAVE PLANS TO TOUR?

DON: MAYBE NEXT SPRING.

MUNDY: DON GOT DEPORTED THOUGH. HE HAS TO GO TO COLUMBIA FOR A WHILE...

DON: YEAH I'VE GOT TO GO TO COLUMBIA FOR A COUPLE MONTHS SO...

MRR: AS FAR AS THE LOCAL KIDS, THEY'RE NOT TOO FAMILIAR WITH THE ROCK 'N' ROLL/GARAGE SOUND. WHAT ARE THEIR GENERAL REACTIONS AT YOUR SHOWS?

MATT: DISGUST. "YOU GUYS SUCK, PLAY FASTER!"

MATT: ANGER, HATE, REPULSION.

DON: THE ONLY PEOPLE THAT LIKE US ARE OUR FRIENDS, AND I THINK THEY JUST LIKE US BECAUSE THEY'RE OUR FRIENDS. THEY DON'T REALLY KNOW TOO MUCH ABOUT WHAT WE LISTEN TO. IF WE PLAYED SKA, THEN MAYBE THEY'D LIKE US.

MRR: ARE YOU LOOKING FORWARD TO RELOCATING TO

DON: I'M JUST TIRED OF YUMA, AND WE DON'T PLAY ENOUGH HERE REALLY. I MEAN THESE LAST 2 SHOWS HAVE BEEN THE LAST 2 SHOWS WE'VE PLAYED HERE SINCE... WELL THERE'S A PARTY HERE AND THERE,

BUT IT'S BEEN LIKE MONTHS BEFORE WE PLAYED A SHOW.

MRR: ARE YOU GENERALLY HAPPY WITH THE WAY THE "GETAWAY" SINGLE TURNED OUT?

MUNDY: YEAH I DIDN'T EXPECT IT TO BE LIKE THAT AT ALL.

MATT: MORE THAN HAPPY.

DON: WE LIKED THE RECEPTION THAT IT GOT. THE RECORDING WAS OK, BUT WE HAD NOTHING TO DO WITH THE INSERTS. THAT WAS ALL JASON'S. JASON IS A COOL GUY AND ALL BUT HE DIDN'T SHOW US THE INSERTS. WE JUST GOT THEM WHEN WE GOT THE SINGLES. WE WISH WE WOULD'VE HAD A LITTLE BIT OF SAY WITH WHAT WENT IN.

ARROY: WELL YOU TOLD HIM HE COULD DO WHATEVER HE WANTS.

DON: WELL, I TOLD HIM TO DO WHATEVER HE WANTED BUT I THOUGHT HE'D SEND US A COPY, I DON'T KNOW... FUCK IT.

MRR: WHAT ARE SOME OF YOUR FUTURE PROJECTS?



D O N :  
N E X T  
T H I N G  
I S  
P R O B A B L Y  
T H E  
7 " W I T H  
R E A L  
R E C O R D S  
I N  
E N G L A N D  
A N D  
M A Y B E  
A  
S P L I T  
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D O N N A S  
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P R E F E R A B L Y  
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T H E  
F U C K  
B O Y S .  
T H E Y ' R E  
A  
R A D  
B A N D  
F R O M  
C A L E X I C O .

MRR: ARE ALL OF YOU PRETTY MUCH INVOLVED IN THE SONG WRITING PROCESS?

DON: ALL EXCEPT FOR MATT AND ARROY.

ARROY: I TRY.

# THE WONGS

ARROY: ASIAN PUNK.

MRR: HOW OFTEN DO YOU PLAY?

MATT: WE ONLY PLAYED, WHAT, TWICE THIS MONTH, AND WE HAVEN'T PLAYED SINCE... FUCK...

DON: WELL, WE WENT ON THIS DRY SPELL, WE DIDN'T PLAY ANYWHERE, THEN PHOENIX, OH TWICE IN PHOENIX, AND ONCE IN LAKE HAVASU, WHICH SUCKS. LAKE HAVASU TOTALLY SUCKS!

MATT: THE FUCKING RATTLESNAKE, FUCK, THEY SUCK! THEY'RE A BUNCH OF UPTIGHT ASSHOLES.

MRR: WHO WAS THE SHITTIEST BAND YOU'VE EVER PLAYED WITH?

ARROY: GUITFIDOLE.

DON: NO, THERE'S A LOT OF SHITTIES.

MUNDY: THERE'S A LOT OF SHITTY BANDS WE'VE PLAYED WITH SO...

RYAN: ALL OF THE EMO BANDS WE'VE PLAYED WITH.

MRR: DID ANY OF THEM DO ANYTHING SHITTY OR WAS IT JUST THAT THEY SUCKED MUSICALLY?

PHOENIX?

MATT: FUCK YEAH.



MATT: I'M JUST HAPPY TO BE HERE.

MRR: WHAT CURRENT BANDS DO YOU LISTEN TO?

MATT: THE STITCHES.

DON: CHINESE MILLIONAIRES.

MUNDY: STITCHES, US BOMBS, HUMBERS, ELECTRIC FRANKENSTEIN.

DON: JAKKPOT, CANDY SNATCHERS.

MUNDY: SPENT IDOLS.

RYAN: REGISTRATORS.

MRR: HOW DID YOU COME UP WITH YOUR NAME?

ALL: "THE WANDERERS"...THE MOVIE. AND LACK OF ORIGINALITY.

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*Palatka is a hardcore band from Gainesville, FL consisting of Ryan, Mike, Mark, Jason and Kurt. Interview by Don.*

**MRR: Why is it that, according to your lyric sheet, "everybody hates Palatka?"**

Mike: Yeah, hardcore is all about focusing on the superficial, the superfluous.

**MRR: How is Palatka trying to push apart from the superfluous and to force people to focus on what really matters?**

Mike: Last summer we started discussing the songs when we played, so it wasn't just driving from city to city and making the novelty noise and then driving away. And lyric sheets, something you can hold in your hand.

Kurt: If you do hold these strong values and principles and these alternate modes of functioning in society, you should be expressing yourself to your immediate surroundings.

**MRR: Why not write songs that can be understood and which explain themselves?**

Mike: I think that to some extent the songs do explain themselves, but the way we deliver it—you never understand the words.

**MRR: If the delivery defies explanation, then why do it?**

Mike: That's what we all listen to, that's what we all love.

Ryan: It's what feels right—it's what we all want to do.

Kurt: Focused and poignant, at least to us—maybe not necessarily to anyone else.

Mike: And also Kurt makes us play fast.

**MRR: Why do you play short songs?**

Kurt: The most that I could ever want to do is to hold someone's attention—I think it would be much more effective in some short, focused form— not long and drawn out.

Mark: It also says that it's more than just entertainment.

Ryan: I think that goes for our recordings too—how all of us laugh at the idea of an LP.

**MRR: Why did you decide to record these songs on a seven inch?**

Jason: How much of a voice do you have if you just stay in town, or even if you just travel to a few obscure places or a few cities. You are actually putting these things to music, to lyrics—it's something you believe in.

Kurt: Even if only a few people get a record, read the lyrics, listen to it, and maybe get something out of it, to some degree it legitimizes our efforts. It's such a gray area—if it was purely just message then why the fuck aren't we just going on speaking tours or why aren't we just publishing.

Mike: Well, you know, we all drive and are using petroleum, but we aren't using enough—so we wanted to use more petroleum and make a 7 inch. And then make even more records!

**MRR: Does Palatka dismantle what you would consider the most basic elements of a song?**

Mike: So you are saying that we destroy music. (laughs)

Jason: I think if you listen to the songs, that we actually follow pretty traditional patterns.

Mark: It might come off like that because none of us are musi-

cians; we're all just kids that know how to play something. Mike: I'm a really good

something different—but it's just what we think sounds good to us, its fun and its what comes out of us.

**MRR: How did Palatka get started?**

Kurt: Well for me personally it was just an extension in becoming that much more participative in a local community of kids—and it sort of just coincided with us doing shows at our house—trying to draw lots of FL people together

Mike: That was a big part of it.

Kurt: For the first time there were groups of kids at shows that everybody knew that would be from St. Augustine, Daytona and from Tampa and from Orlando and from Gainesville or from Miami—and to have that would pretty much represent most of the communities in Florida that are doing stuff—I mean united, you know, but not in the 87 sense of the term.

Jason: A sense of community.

Mike: What you were saying about bringing all the different cities into awareness of each other—especially in a Southern state—traditionally sort of avoided because when bands go on tour they tend to, or they used to tend to avoid Florida because you have to go out of your way totally and I think we as the state of Florida have shown people that it's worth coming.

Kurt: And that it doesn't even matter if bands from CA and NY want to come here or not because if they don't, there's a perfectly fine, functioning community of local SE hardcore bands.

Mike: Which is getting bigger and more expansive and tighter. Like the End of the Century Party and Asshole Parade are — and not just because Eric (End of the Century Party) is here but for real—are two of the best bands in the country right now—

Kurt: Also, there is a very large contingent of the most invigorated, spirited, kickass kids in the world from Orlando—some of those kids are in a band called Robots Make Mistakes.

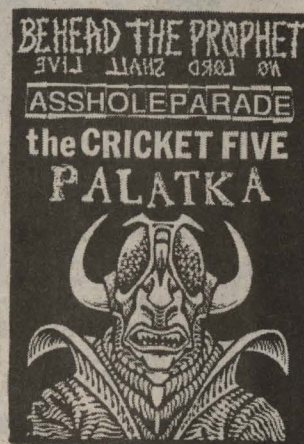
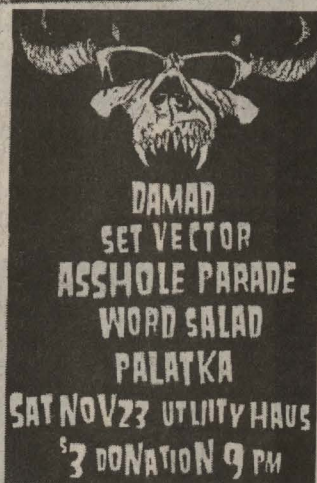
Mike: And a lot of those kids— it sounds like we're describing the perfect kids who just got into hardcore, but a lot of those kids have been around forever and they haven't lost any enthusiasm.

Jason: Their interest has confirmed my interest. Getting back to the original question, This music was fresh, completely different—it kind of motivated me to get involved—I learned how to play bass when I was in Palatka.

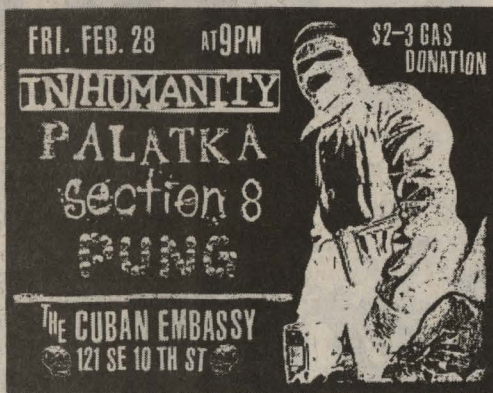
Ryan: It wasn't just the music either; it was the ideas, being introduced to different ideas, different ways of doing things—especially in terms of music—and the ideas behind it.

**MRR: Do you feel like Palatka is in a vein of a type of music?**

Jason: I think that we rip off tons of bands,



FULL CIRCLE WED. APRIL 30



guitarist though. (laughs)

Mark: I think that's why it might come off as



but we just suck so bad at it that it comes out as something totally different

**MRR: Your style of playing forces the listener to reconsider the idea of a song. What are your ideas about the live band/audience dynamic and pushing the audience beyond rote response?**

Mike: Clapping is nothing but etiquette.

Kurt: For me, the absolute ideal where you are completely eliminating band-audience difference would be for the songs to be explained and then responded to, or if not explained then lyric sheets passed out—it would be really rad if after a song someone in the audience who had something concrete and meaningful to say...

Mike: If they meant it.

Kurt: If they came up and they were like, "Yeah, that song about the cement plant in Gainesville threatening to just fill the air with carcinogens is just like what's happening in..."—you know, someone voicing their take on the issue. I think that that would be ideal—but also I've been at shows where it's been not necessarily friendly, it's been extremely confrontational, but it's also...

Mike: Refreshing.

Kurt: Yeah—it is what reinvigorates whatever it is I'm involved in year after year.

**MRR: What's up with the southeast emo violence shirts?**

Mike: This is a gang and I'm in it—my man Mark will fuck you up (see 7 inch split with end of the century party for the rest of lyrics). It's just for fun, at the same time there is something behind it because we're proud that the Southeast has kids doing things in new ways.

Kurt: It's also just our own retarded joke—oh fuckin power violence, macho.

Mike: Emo violence—that's so stupid—emo is fuckin retarded—I think it's cool that we're exploiting both terms—

Jason: It's ridiculous and it's kind of funny and I think it kind of fits our personality.

Kurt: Because we play fast and we're brutal, but we're emotional about it. (laughs)

Mike: We dress nice and are well educated, yet we play raging hardcore. (more laughs)

Kurt: It also identifies potential hecklers.

Mark: If you see an emoviolence shirt, run.

**MRR: How do you couple the idea of positive community with the idea of heckling?**

Mark: I think it does help a band-audience relationship where there is actually interaction more than just hands clapping, it's actually someone saying something. You can respond and they can respond.

Eric (from End of the Century Party): I don't think it's always a good thing though.

Mike: It's not always a good thing.

Eric: It can be a horrible thing.

Mike: But at the same time, there are so

many punk rock bands and so many bands touring and some bands, us included, who don't need to be playing music—that's one thing that needs to be kept alive—keeping the band in check and keeping the audience in check—we're not playing at malls.

Mark: I think that if you really can't have a sense of humor about it, then you really shouldn't be playing punk rock shows.

Kurt: Hopefully heckling disrupts any complacency.

Mike: It can be totally shitty though.

Kurt: There is like a difference between like good humor and being vicious.

**MRR: How has being in a band helped you focus your beliefs?**

Ryan: The band is a vehicle that lets us travel, meet people that totally reaffirm us and all our beliefs—even meeting people who are close to my parents age that hold the ideals that I believe in.

Kurt: It can be a shopping mall of punk rock, but there is definitely a community of people who are participating in alternative forms of exchange and production; there are people following a DIY ethic who are not participating in an insane consumer economy—people who do things not-for-profit. Even something as simple as trading records. If you break that down on economic terms, you are bartering—you are no longer participating in an exchange of cash. These might be completely irrelevant distinctions, but I think that there is merit involved in people doing things not-for-profit, not competitively but cooperatively—people that do punk rock stuff because it is what they believe in—people who are doing their best to make sure that hardcore isn't reduced to a cultural movement based upon continuous consumption of products—people who try to

live as simply as possible, like not driving a car, biking, recycling, and using as little water as possible.

Mike: Don't flush the toilet after you piss.

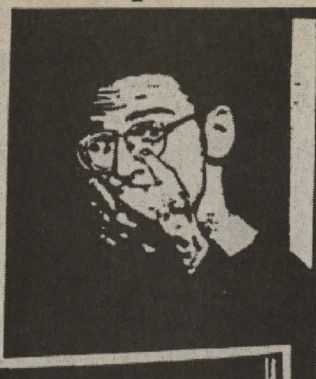
Kurt: All of those things when done on a community scale can make a meaningful and legitimate difference. America is the most consumptive culture that has ever existed—a shift away from private automobile use and urban sprawl would go a hell of a long way.

Mike: From now on there's no reversing this problem; there's just dealing with it in the context we've created. It seems that everyone has been shown that there is this one way to grow up and pursue your life and it's the accepted and approved way and we all buy into it because it's the easiest thing. There are really brave people—not talking about us—really brave and intelligent people who find other ways to live, other ways that work for them. The ideal is taking each situation and person we encounter as a fresh example and not just saying "OK, what would mom/dad/family do at this point?" I think it's important for everyone to feel like they are making some sort of dent, and it is easy to make a dent in the punk rock world. But you must take that feeling of empowerment and use it where it is really needed.

Kurt: It's such a fine line between throwing your hands up and saying I personally will never be able to effect any meaningful change versus beginning to think in terms of organizing communities of people which is probably the most effective action anyone can take. That is the daily battle that a lot of people fight.

Mike: That's why we play short songs. (laughs)

Contact Palatka c/o Kurt and Mike, P.O. Box 14223, Gainesville, FL 32604





The following purports to be an interview between Voorhees, Stalingrad, and Armed With Anger Records.

Lecky is Ian Leck from Voorhees; Richard Claxton, Russell Snell and Heather Allen are from Stalingrad; and Ronnie is Richard Corbridge from AWA Records.

**Ronnie:** So, what's your fascination with stags - is it anything to do with your own sexuality?

**Russ:** We just ripped off Laibach.

**Rich:** We didn't, not really - Russell had nothing to do with it anyway.

**Lecky:** It's a symbol of your virility.

**Rich:** It's a good strong male symbol and we're a good strong male band.

**Ronnie:** Guffaw, Guffaw

**Rich:** Good imagery.

**Lecky:** That's a boring question - why did everybody grow punk hair cuts and then go back to skin heads?

**Russ:** I got told off at work for having a mohican, seriously - I got sick of it as well.

**Rich:** Justin wanted dreads.

**Ronnie:** So you're no longer a punk band.

**Rich:** We never were.

**Russ:** We're not a hardcore band either.

**Ronnie:** So what are you?

**Rich:** I want to be one of those nice

**A Rope**

**Russ:** I think they're a joke band Rich...

**Rich:** I think they're serious.

**Ronnie:** What's happening with Voorhees new style? Why is it slower?

**Lecky:** Because Michael drummed too fast, songs we wrote for the LP were never intended to be as fast as that. We wrote stuff then we rehearsed for a bit and then they ended up twice as fast as they should have been. Since Michael left after the tour we replaced him with Gareth. Gareth isn't as technical or as fast as Michael, so it's more our sound now than it ever has been.

**Ronnie:** A more original sound?

**Lecky:** Yeh.

**Lecky:** We asked Michael to do huge fills on the LP and generally show off - he never did.

**Russ:** I suppose you've got to find your feet again.

shan't inherit the earth.

**Russ:** That's fuckin' stupid - you can have a good time without battering the fuck out of people, but then again you go and see some bands and they're so busy policing the audience policing each other. We went to see Hiatus and I was just laughing my fuckin' head off - load of punks disco dancing, punk and hardcore is aggressive music like it or not. We get called macho and aggressive because of what we play. And a lot of people don't like us because of that - but that's what we do but I don't want to play to a bunch of people kicking the shit out of each other.

**Rich:** But it's not people starting on people they don't know, it's just people banging into their mates and stuff.

**Russ:** It looks more violent than it is sometimes.

**Lecky:** Before I actually did play in front of a crowd that was kicking the

for the guy and I really wanted to do some damage but then I had to let it go.

**Lecky:** But it's hard to keep that anger when something happens. It's hard to keep it, it does die off.

**Ronnie:** Surely you can direct that aggression and anger.

**Lecky:** It's not anger, it's my fascination with other people fighting. I Don't fight for no reason. I've only had one fight in the last two years and that was because someone hit my girlfriend.

**Rich:** Where was that?

**Lecky:** Rio's

**Rich:** What happened?

**Lecky:** Dragged him down some concrete steps and laid him out - I came home and said Shit! I think I've just killed someone because his eyes were open but he wasn't moving.

**Rich:** Shit - have you seen him since.

**Lecky:** Yeh, he's got a big scar on his face. Even gigs in this country

# Stalingrad

bands like Deep Purple - they're good.

**Russ:** Are we a punk band or a hardcore band - it doesn't mean anything any more, does it?

**Lecky:** It's more to do with the scene that you're involved with than the style of music you play.

**Rich:** In Bradford there isn't particularly a punk scene and a hardcore scene is there.

**Russ:** It's pretty mixed together. We are not into playing to one group of people to the exclusion of others.

**Ronnie:** That's similar to Voorhees isn't it?

**Lecky:** Yes, I suppose - I don't feel that we appeal to any particular crowd.

**Russ:** I think you do more than we do.

**Lecky:** I think we are too punky for the hardcore kids and too hardcore for the punks - we're too middle of the road.

**Russ:** We aren't good enough musically - not that I'd want to be anyway. In the metal scene you're judged on technical ability, with punk and hardcore it shouldn't be about that.

**Rich:** I think when some bands become technical they become quite dull.

**Lecky:** That's like Decadence Within

**Rich:** You can play crap like Dog On

**Lecky:** We've still got to find another guitar player cos one guitarist makes it sound weak.

**Rich:** Is there a lot of pressure on Gareth because everybody saw Michael as the great god drummer?

**Lecky:** There probably would be but Gareth's been our friend for ages. We didn't want him to do everything that Michael did, we explained that to him when he joined.

**Ronnie:** But people's expectations of Voorhees are of a fast band aren't they?

**Lecky:** Yeh, but you can't live up to everything, can you.

**Rich:** Do you think people will say you're not as good now?

**Lecky:** Probably.

**Russ:** I think you'd changed anyway. A few years ago I'd of probably been scared to go and see you for fear of having my head stomped on by big fat edgers.

**Lecky:** We've got a reputation but it's not our fault, crazy people on tour.

**Rich:** I think it's more fun that way than everybody patting each other on the backs and saying come on let's do mutually sound dancing together. Respect for everybody.

**Russ:** I don't know - people can go too fuckin' far when people are getting really hurt, who does it exclude?

**Rich:** The weak small people - they

shit out of each other. I thought it

would be really cool. We played in Slovenia, they were crazy - full on punches in the face and things and it was just scary - I was just waiting for them to turn on the band.

**Ronnie:** Yeh, but your lyrics are like a soundtrack to a violent movie.

**Rich:** 'Violent attack'.

**Lecky:** I can explain my lyrics but I can't explain the lyrics Shaun wrote even though I sing them.

**Russ:** You go on a lot about revenge and stuff.

**Lecky:** I don't think they're that bad, yeh we've got dumb songs like 'Who won' and 'Violent attack'.

**Ronnie:** How serious are the lyrics?

**Lecky:** [Titter] Oh, I don't know, I don't want to say 'Who Won' is just about me personally. If I see a fight I don't want to see it stopped until someone's beaten up.

**Rich:** Guffaw, guffaw

**Lecky:** But I don't like seeing people beat each other up.

**Russ:** But having hatred for people eats you up.

**Lecky:** I don't like fighting.

**Russ:** In the last year I've had a lot of shit, being burgled and shit. I knew who did it but in the end I just had to say fuck it and fuck them and I had a bit of trouble in the club earlier in the year, we went looking

that some people would say had violent dancing is nothing to what we witnessed in the States.

**Rich:** Mik said the most violent gig he ever went to in this country was 'The Toy Dolls'.

**Large laughter**

**Rich:** Which is a bit weird

**Lecky:** Yeh, seeing as though they are a fun band.

**Rich:** People weren't even watching the band - they were just fighting - I think it was in Glasgow though.

**Lecky:** So, what's next with the label, Ronnie?

**Ronnie:** The compilation LP which will be out next month I hope. I'm a bit starved financially in every respect.

**Lecky:** What about new stuff?

**Ronnie:** New Voorhees LP, Stalingrad LP, possibly other things, we'll see what happens.

**Lecky:** Do you think this is working?

**Ronnie:** Let's talk about Bradford.

**Lecky:** Hand's up who likes Sned.

**Russ:** Why do we all live in Bradford? - Why did everyone move here?

**Lecky:** I moved here because the 1in12 club is here.

**Russ:** That's why I stay here.

**Rich:** That's why I moved here.

**Lecky:** It's not the sole reason but it's probably the main reason. There's a lot more going on in Bradford than there is in the North East. It's getting better up there.



**Ronnie:** Bradford's always singled out as having a really big scene - in reality it's a small handful of people who are active. Lecky: It looks like it's a big scene here because a lot of people travel here to see bands because they know it's going to be a good gig at the 1 in 12 because it's got a good reputation.

**Ronnie:** There are a lot of things centred around the 1 in 12.

**Russ:** The club has a big profile in Bradford, I don't know a lot of people down the 1 in 12 from Bradford.

**Ronnie:** I am.

**Russ:** Who else?

**Lecky:** Gary Cavanagh. Don't you think Gary looks like that guy off 'In't milk brilliant'!

**Ronnie:** Bradford is quite a poor area, it can be a crap place to live.

**Russ:** Listen kids! Don't move here!

**Ronnie:** Bradford is just like any other city.

**Heather:** Don't you think it's easy to live in Bradford as regards the dole and that you don't get much hassle?

**Lecky:** Yeh, I don't get hassled at all. When I lived in Durham I go hassled all the time. I can turn up here two days late and they don't even say anything.

**Russ:** It's changing though.

**Ronnie:** Rents are cheap.

**Russ:** People see it as a poor suburb of Leeds. When I first moved here the Leeds lot were really snobby about Bradford, now

into this scene.

**Lecky:** You go to Cambridge and everywhere there's really going when you play.

**Russ:** It frightens me that because of the club I can still be involved.

**Rich:** Southampton's old - they're all about 30.

**Lecky:** Yeh.

**Ronnie:** There's not much fresh young blood in Bradford is there.

**Russ:** We get new kids at the gigs but they're not involved as yet.

**Lecky:** There's two kinds of kids in Bradford - there's the kind that will go to the club and there's the kind that won't go anywhere near it but they go to Rio - because the club's got a reputation for being really punk. A lot of kids that are getting into hardcore from metal don't associate hardcore with punk rock. They think it's come from the metal scene - but it's not their fault, Kerrang and other metal magazines portray it all as being a heavy metal thing.

**Russ:** A lot of hardcore is a sub division of heavy metal, it's really sad. Some of the bands like Above All and bands that just want to get signed to Road Runner you never hear from them again, they don't play the scene.

**Lecky:** They buy their way on to a major label tour. That happened with Understand they signed to a major label.



VOORHEES PO BOX 476 BRADFORD W.YORKS BD1 1AA U.K.

# VOORHEES

they all live here.

**Ronnie:** Because Bradford's a poor area, it's easier to get grants and stuff from the Arts council to set places up.

**Russ:** The club wouldn't get a grant nowadays, it takes a lot of hard work.

**Heather:** You sometimes are made to feel like you're missing out because you don't live in Leeds but when you go to Leeds you just don't fit in. We live in Bradford because we're different. There's people round this table with lots of different interest but we're all active members of the 1 in 12, the common link being that we all have dysfunctional mental health problems.

**Lecky:** There are more loons in Bradford than anywhere else, I'm sure of that.

**Heather:** You talk to people down the club. They're all quite different but they've generally got an underlying mental health problem.

**Rich:** There's a lot of people with withered limbs in Bradford.

**Lecky:** A lot of people talk to themselves in Bradford.

**Russ:** The club attracts a lot of arseholes. Cheap heroin.

**Ronnie:** There's a constant turnover of people in Bradford, you get the die hards who remain here.

**Lecky:** They're either die hards or no-hopers.

**Ronnie:** Lost souls

**Russ:** I'm nearly 30

**Lecky:** I'm 27.

**Rich:** I'm 23.

**Russ:** I find it quite frightening that I'm still

**Russ:** The converse of that are people who are just content to play to the same old audience. A lot of punk bands are like that. The traditional English punk rock scene is so stuck up its own arse. I went to a gig about a month ago and people were so sad they were still living in 1982 or '81, they didn't get it. They live in the past. A lot of the punk scene is really conservative and the hardcore scene - they're frightened to do anything different, they just want to form bands and copy what other people are doing - it's boring. Some bands write really anarcho lyrics but don't do fuck all when it comes down to it, they sit around wasting their fucking lives doing nothing, getting pissed. I'm a politically aware individual but I don't go on road protests.

**Lecky:** I'm not opposed to building roads though, nothing lives in Bingley bog except road protesters, anyway the by-pass will just cut down congestion and pollution.

**Ronnie:** It's going through an area of outstanding beauty.

**Lecky:** It's not beautiful, it's got cars dumped in it and loads of rubbish. If you try to drive through Bingley during the day it's down to 5 mph.

**Ronnie:** Yes, that's because there are too many cars.

**Rich:** Yeh and the problem with that is there's too many people, people piss around saying stop building roads but the true solution is to cleanse the world



STALINGRAD C/O 1 IN 12 CLUB ALBION ST BRADFORD BD1 2LY U.K.







humans and cars, is that so you can drive your car and you won't crash into anything?

Rich: Yeh. Back to this thing about politically aware lyrics, most bands don't believe it, they just do it because they think that's what you're supposed to do. It's trying to look cool in front of your mates but using politics instead of clothes and shoes.

**Ronnie: It's ?? The hardcore scene guilty of that.**

Rich: The hardcore scene is no better than any other scene - people are hypocrites. The worst thing about the hardcore scene is pretending they care. The thing with the towny scene is they drink and work and don't have pretensions about their life style - they think they're revolutionaries because they own a Doom LP. It's bollocks! Fuck you and fuck your fucking patches on your back, spastics!

*Large laughter*

Rich: There's no humour in the hardcore scene, it's become so serious and so stuck up its own fucking arse.

Russ: I don't think it has, I think it was - there's humour and there's humour.

Rich: You're not allowed to make any dodgy jokes, not allowed to do this, not allowed to do that.

Russ: You can do what you fucking like.

Rich: I do do what I like.

piss - it's just taking the piss out of how uptight everybody is.

Rich: The people who complain about things like cunt are the most inactive. It's unbelievable the only time these people combat sexism is when they go up to someone and say 'you, I know you're sexist but don't be sexist when are you gonna get real'.

Heather: What's your definition of inactive?

Rich: Like me, I don't do fuck all but I don't do care.

Lecky: The only active anti-fascist that I know is Righty from Unborn because he goes out and fights with people from Combat 18. He never fucking talks about it though. That is being active. I've got anti racist lyrics but I've never actively gone out and beat up a racist.

Rich: I think there's a difference - racism and fascism always get lumped together but there's a complete difference.

Russ: I live in Manningham and I don't like the fucking Islamic extremists that I have to fucking live with. I don't like it when my girlfriend gets spat at in the street. Does that make me a racist?

Lecky: No, because you're hating people for their actions, you're not hating them for their colour.

Russ: As soon as I say anything I know it's going to be turned into a race thing. If I say fuck off you cunt I will be accused of being a racist. It worries me though sometimes

# VOCODRHELES



Russ: You get loads of shit for it.

Rich: Exactly

Russ: Why should you be racist and sexist? - it's stupid.

Rich: Am I?

Russ: I don't know, are you? Nick Royles sits around making dodgy jokes and he thinks it's funny.

Lecky: It depends what company you're in.

Heather: It shouldn't have to matter what company you're in, if you're true to your beliefs it shouldn't affect the way you talk to people - but I know it does.

Russ: People have said that to me and I have said fuck off, people down the club said I was sexist for saying cunt, I said I can say what I want, you shouldn't be listening. They want to meet people who are really fucking sexist.

Rich: But they haven't ever met them because they're so safe in their scene.

Russ: I agree with that.

Lecky: Nick Royles got accused of being sexist for spraying cunt on the wall next to the 1 in 12.

Rich: Why did he do that.

*Large laughter*

Lecky: Because he thought it would look offensive.

Russ: He painted Unborn on the club thing and put a big dick on top of it - I had to paint it out.

Rich: It was a badly drawn dick as well which was the worst of it.

**Ronnie: In Belgium Nick painted Unborn Nazis - White Power or something like that.**

Lecky: People can't see that it's taking the

because I can't do it - that's white guilt isn't it.

**Ronnie: In Bradford there isn't a lot of racial integration.**

Lecky: The amount of Asian people in Bradford you'd think there would be more people involved in the scene.

**Ronnie: It's a cultural thing.**

Russ: They don't need to be rebellious.

Rich: They are rebellious, they sit in Ford Escorts smoking dope.

Russ: Yeh, smoking dope and doing crack.

Heather: Let's just make wild generalisations.

**Ronnie: There's racism in Bradford towards white people.**

Lecky: I find that amusing though. I've had people shout things at me loads of times by Asian guys.

Heather: It's not a threat to you because you're of the majority. It's belittling the minority saying "it's quite funny - I'm not threatened by racist comments."

Lecky: I've had people shout white bastard at me - white bastard just sounds ridiculous.

**Ronnie: A lot of Asian youth spit at the floor right at your feet, that happens to me all the time, it's like a superiority thing.**

Lecky: Yeh, I've never noticed that.

Rich: That doesn't bother me because I generally end up spitting all over myself.

Lecky: Let's get away from that now - why do you always stand on the floor instead of the stage when you play live?

**Ronnie: And shout in people's faces?**

Rich: I don't

**Ronnie: Yes you do.**



Rich: I don't know, it's funnier for me. The reason I'm in a band for my own enjoyment. Being on stage is fair enough, I enjoyed it then it got boring - there's no particularly big reason - it's just at one gig it just happened and I enjoyed the feeling of it.

**Ronnie: It's a power thing isn't it - confrontational.**

Heather: See, the thing is if Rich: is walking down the street and he saw someone he didn't like because he's a small weasel boy he would be incapable of hitting them. Whereas on stage, he can actually shout in their face.

Rich: Weasel boy weasel boy

Heather: Because they're not going to do anything to you because they'd get jumped on by other people whereas in the street you'd be a non-entity wouldn't you little petal.

Rich: Yeh.

**Ronnie: On the stage you've got the power, you've got the microphone. You're just a power freak.**

Rich: Once I've got the microphone everybody looks at me, I'm centre of attention nothing can actually happen to me because I'm safe behind the microphone, whereas if I did do that without the mic I would get hit, actually I don't because I have done it without the mic and I didn't get hit.

Lecky: You whispered in Jason's ear, "I'm going to maim you".

*High pitched squeaking from Rich*

**Ronnie: I think a lot of people who write fanzines or run record labels are in it for their own egos.**

Rich: Of course they are.

Lecky: Are you?

**Ronnie: No, because I get uncomfortable with that - that's one thing I don't like.**

Russ: You must enjoy it - it shouldn't be a fucking martyr trip, look at me, look at how hard I work. I've heard that from people. All those people like Dig and Hammy, they've made rather large amounts of money out of what they were doing - their whole justification is "well I've served my time and worked really hard - I deserve this", and it's like fuck off, you get that a lot, you get it down the club you get people parping on about how much they've done. People who moan are the sort of people of people who moan about doing the dishes at home - I do stuff down the club, I might moan a bit about it but I do actually enjoy what I do. I only do it because I enjoy it and if I don't fucking enjoy it then I'm not going to do it.

**Ronnie: I get really uncomfortable when people single me out.**

Lecky: I noticed that when we were in the States and I'd point you out to people and say that's Richard - he does 'Armed with Anger.'

Rich: Did all these little kids come up screaming "I want to touch you, I want to touch you".

# Stalingrad

Lecky: Why?

Rich: I don't think I did, I think I was singing "Vienna" by Ultravox, I might have done.

Russ: You get people saying you shouldn't be in a band because of your ego. I love getting up there. I don't like being on a stage, I prefer to be on the floor. Having a guitar in your hand and a 100 watt amp behind you is like

Rich: A big huge cock in your hand - it's getting ready to shoot it's load.

**Ronnie: I think a lot of people in the scene are just doing it for their own egos.**

Russ: It's power - when you get that feeling there's nothing like it. You play shit and it's awful but when you play well it's really fucking good. I really get a kick out of it.

Rich: I don't see any other reason for being in the band.

Lecky: I was totally exhilarated when we played in Leeds with Shelter because there was a lot of people there and people were getting really into us. I was in my element.

Rich: You get the control feeling in Belgium - if I didn't bother and just stood there then the crowd would have been bored but because I was fucking wound up I could get them excited. It was just amazing, performing, that's it - a performance.

Lecky: Do you find it's easier when your irritated or annoyed.

Rich: No.

Lecky: No?

Rich: It used to be better when I was in a bad mood but now it doesn't bother me.

Lecky: I prefer to be angry, because of the style of the music. The way I shout it's easier when I'm angry.

Lecky: You looked like you really wanted to cringe and hide.

**Ronnie: Because that was the case you know.**

Russ: I was talking to Bri out of Doom. He was saying he really hates when people recognise him and only come to talk to him because he's in a band, he hates it. I fucking hate people who wouldn't normally give you the time of day but come up to talk just because you're in a band.

Lecky: People think you're more interesting because you're in a band. Nobody knows anything about you if you're just a person in the street and people know of the band.

Russ: People think it makes you something special.

Lecky: No, it doesn't make you something special. It just makes you more interesting to them, they're bound to want to talk to you more than if you were just someone on the street.

Rich: I see people in bands that I want to speak to because I'm interested in what they've done but then when I have actually met them usually they're quite dull.

**Ronnie: I don't think people treat you the same way though.**

Russ: There's a definite hierarchy.

**Ronnie: Yeh I know, I don't like that. Bands and shit - there's people who work harder - bands have an easy time of it I think.**

Lecky: Yeh, usually you don't get people going up to talk to fanzine editors because they do a fanzine.

Russ: There are fanzine editors who are





# Stalingrad/Voorhees Continued...

well known like Vique, Jane who used to do Shag Stamp used to get loads of people coming up to her because of her zine but then a lot of fanzines are shit.

Lecky: Those zines are good zines. I'm not into 'Simba' as a fanzine but when I've read it it's a well put together zine and I could see how it would be really interesting to some people like the same with 'How We Rock.' Some people would find that really boring because the news section is so fucking big and the review section is so fucking big - it's overkill in some ways.

Rich: I think that's what people want to see more though isn't it. I used to buy fanzines and just go to the review section.

Ronnie: I feel that people don't treat me the same way as they would do if I didn't do what I do. A normal human being, I don't like that.

Rich: Is there anybody in bands that you think are the bees knees? If you met them would you want to speak to them?

Ronnie: Not in bands because I think most bands are just full of shit, I don't think they have anything to say.

Russ: I meet a lot of people out of bands. Most people I've met have been ok. There's been a few fucking exceptions; doing PA work you do get to meet them; I have to talk to them. Some bands treat you like a piece of shit and won't talk to you. Most of the people I've met are pretty cool, they don't know I'm in a band, they just think I'm the PA guy.

Ronnie: People have expectations of you like totally different from reality.

Rich: When I met Whitehouse when I put them on at the club I didn't want to actually talk to them because I didn't want to seem like some nerdy person going 'Wow, you're in Whitehouse.'

Russ: There were people doing that though weren't there. People were ringing up and saying, "can I meet them?"

Rich: Some bloke wrote a letter saying I want to meet Whitehouse so I had to go up and ask them and they went 'no' so I had to go back and say no so he asked if he could have an autograph so I had to go back and ask if he could have an autograph, I didn't want to do it. I was interested in asking about their history of stuff like this but I didn't want to go up so I didn't really talk to them so I talked to them in a functional way like, "here's the stage, here's the equipment, yeh I'll help you set up this," but I didn't get to ask them what was the band like.

Ronnie: I suppose if you compare the hardcore scene to the industrial scene it does have a different feeling, it's no where near as bad,

people are more real I think.

Rich: Yeh.

Lecky: There's just as many people in the hardcore scene who would like to go and ask for autographs but it's different because it's laughed at so they won't do it.

Russ: People have made a myth about us that we are fucking psychopaths or something, that because we play the way we do that we're really evil bastards, I don't think I am; I don't know about Rich: Rich: Anyway back to the global genocide.

Ronnie: People create expectations.

Russ: "Oh Stalingrad, they're really hard."

Ronnie: That's like Voorhees, they're always seen as being really hard band.

Rich: It's an image thing. You could spend a lifetime creating it - I remember reading an interview with

Ironside, they seemed to be trying to be as offensive as possible and it seemed like they were playing up to their

image of being as offensive as possible and it seemed as though they were trying at it and they weren't actually showing their own true selves, and I sometimes think maybe Stalingrad should live up to our image and be moody and not do interviews.

Heather: But it all ties in with the power thing - there is always going to be young kids out there who aren't in a band or are aspiring to be in a band and think that you're god's gift. They think you're the bees' knees - you can either play up to it or you can wind it down. You can choose to do both.

Russ: People think he's stupid.

Rich: But I am, I didn't get any A levels or GCSE's.

Girl brings back sugar bowl

Rich: Excellent.

Ronnie: You're like a horse, you eat sugar cubes.

So, you toured America. What was it like?

Lecky: It was big, we saw lots of other bands and lots of people that we'd never seen before.

Ronnie: The American scene is quite different from the European scene.

Lecky: Yeh, it's younger, it's amaz-

ing how young the scene is - the first show we played there were kids who looked like 12, 13 and there was a lot of them, not just one or two, and a lot of kids in their early teens, it seemed like the average age was 15 as opposed to here, where it would be about 19.

Ronnie: Older than that, about 23.

Lecky: It's a very young scene, it seems like people lose interest at a much earlier age, the only people around who are pretty old are in bands.

Rich: So you didn't get any old people at the gigs.

Lecky: Oh, we got some but not as many as here. It's a totally different age group, you could just imagine all the kids going to school the next day and talking about the gig the night before. It's strange, it was totally different to Europe.

Ronnie: Have you any plans to go

Heather: Those are the things the kids all want to know.

Ronnie: What's your favourite band?

Rich: My favourite band is, at the moment Merzbow

Lecky: My favourite band's Ignite at the moment.

Ronnie: Let's talk about your tour; why did you get loads of shit from 'Muffpotter'?

Rich: I can't remember - I think you'd have to ask someone out of Underclass about that one.

Ronnie: It was because you abused them.

Rich: I never touched them.

Ronnie: Verbally.

Russ: They didn't like us and we didn't like them. I got up in the morning and was stomping around saying "get up and explain the graffiti in the toilets that you wrote about us," but they won't, I told the guy who organised the gig what I



back?

Lecky: This is getting really dull.

Rich: What's your favourite possession, Ronnie?

Ronnie: My mountain bike.

Heather: God, are you really materialistic then?

Ronnie: That's right.

Lecky: You don't spend as much on your mountain bike as you did on your computer though.

Ronnie: It's broken at the moment.

Rich: Is your computer broken?

Ronnie: No, my mountain bike, it's not feeling well.

Lecky: Why your mountain bike?

Ronnie: I don't know, because I love it.

Lecky: What's your favourite possession, Russ?

Russ: My favourite possession is my guitar.

Lecky: Is that that lovely Gordon Smith one you've got?

Russ: It certainly is - it's something that if I lost I'd be really pissed off - it's something I've become quite attached to emotionally.

Rich: What's your favourite film?

Lecky: What's the colour of your eyes?

though of them, he agreed with me.

Rich: I think they were very moralistic.

Russ: I think they were very drunk. The singer had drunk a bottle of Jagurmeister.

Rich: I think they were part of the whinge whinge let's make the world a better place brigade.

Russ: I don't think they were, I think you were being really abusive.

Rich: My mother didn't love me at an early age, I've got a lot of insecurities.

Lecky: We had a good time in Europe but we didn't make any money, we lost loads.

Rich: Do you know how much money Doom made. They paid the driver in full, they paid for the petrol, each of the 5 members of the band got £200 and they also had £600 left for the band fund.

Russ: They got loads of chicks as well.

Rich: They had this French girl following them around trying to shag them.

Russ: So did we.

Rich: No, we didn't - oh yeh, so we did.

Large laughter



This interview was done by Laurent for L'Oreille Cassee (Broken Ear) during the winter at Emile's Squat in Rouen, after the gig. Despite a temperature close to degrees and only 10 people in the audience, the concert was full of energy, showing that this band from the Paris suburbs is one of the best French bands right now. Approximative translation by Le Bouffon.

**MRR: Who's who?**

Thomas plays drums, Denis is the guitarist and sings, Tof plays bass and Philippe guitar. We all sing except Tof who tried but he's traumatized since.

**MRR: Could you tell us about "Don't Drink And Fuck"?**

Denis and me were at the Arapaho to see Victims Family and we wanted to write a straight edge song, because at that time, I didn't smoke nor drink and I listened to a lot of straight edge bands. And something like that can happen...

**MRR: Is it something you lived?**

a machine and you are forced to select... It's really hard to live off it anyway.

**Tof:** The best band around here right now is Burning Heads, we know them well. They live in a little village near Orleans, they always had a budget life, they are almost the only ones who live off it and it's still difficult. In Paris it's impossible to survive in doing only what we do. If we decide to do like Burning Heads, we'll have to move away from the city. Anyway, there's no way to live off the music in France. With the current skatecore wave, we are at the right place at the right time and even in these conditions, we can't make a living out of it.

**Denis:** The problem is that we are invaded by the Americans or the Swedish. They have a powerful promotion machine to back them up, they play big gigs, target a really young audience, some kids who are used to pay expensive tickets and don't count.

**Tof:** Anyway, the American bands don't seem to live well either, if you except Bad Religion, NoFX etc... 2 years ago the US, No Use For A

frighten the kids so the majors started to put money in it...

**Tof:** You add the skate phenomena... I've seen an ad the other day in a magazine, there's a band called 911 who offers a skate if you buy their record. Where are we going? Even if I was a skater I wouldn't understand something like this. It's a nonsense. We have been always linked to skate without really skating, except Thomas.

Thomas: I arrived to alternative music through skate board, Suicidal Tendencies first and then directly to punk rock.

**Denis:** It's obvious, they try to sell some products through the music. But you quickly find out that the skaters don't come to the gigs more than the others. For me this revival is just artificial and it won't last. The more I hear some punk rock on tv and the less I feel like listening to some. Some people are gonna hear it and really go for it but most of them won't see what's under, behind the music. It's a music that you have to see in its globality, one has to

# UPSTAIRS people

Yeah, and it can happen again. 2 years ago when we wrote this one, it didn't make us laugh really but now it's fun.

**MRR: Clink was first a gig association but now you plan to put out a compilation?**

Thomas: Last year we got really into making a record. We booked a few gigs, it's fun but it's difficult in Paris. We are 5 who are making sound engineer studies so we were pleased to work on a real recording. It's gonna be a compilation with only covers of DDT cause we think it's a great band. It will gather Keneda, Upstairs People, Two Left Hands and Nothing More.

**MRR: You said that music is leisure...**

**Tof:** We consider that it's like a hobby because we all have obligations like jobs or school that take more time even if we don't like them. But we can't put the music in front, it's the same for tours, we can't play several days, we are limited to the week ends and we are stuck.

**Denis:** Within a year or two, we'll be able to decide if we really step into it. We'd like to spend more time on it but we can't right now. We don't want to do the things half way either. If we put out a record, we want to be able to follow up with a tour.

**MRR: Do you think it's compatible to have a life of music?**

**Tof:** The best way to keep integrity with this kind of music is to do like us: take it as a leisure and have a real job on the side. Because if you stop everything to live of it, you become rotten, you won't accept to play with conditions like this evening. Some American bands would have refused to play for 2 people. Or they'd have been cold. We have a friend in Germany who booked a gig for the Voodoo Glow Skulls, they refused to play because there was no heat, although the place was packed. Some bands that we like a lot became crazy.

**Denis:** When you live off the music, it becomes a job, you need some people to find the gigs, some others to put out the records, it becomes

Name was playing in a little pub in front of 5 people. I've seen the Adolescents with a 10 people audience.

**MRR: You opened for some big bands.**

The biggest one was with Millencolin and Chinadrum. There was the usual audience with a lot of skaters, it's not what we prefer, we better like to play with Tomy or Seven Hate and have fun.



**MRR: What kind of stuff do you listen to?**

**Tof:** 3 years ago, we were in a NoFX trip. Now when I see them playing in France, they ask the booker to rent a golf course for them. No bullshit, we know the guy well. It's nonsense, they are totally rotten.

**Denis:** It hurts because they've been a reference for us for years. It's depressing. Because of that we became more selective toward melodic HC. We are still listening to some good old punk rock because it comes from the guts and it's fun to play. And we like to listen to some bands who aren't around anymore, like that we have no risk to be disappointed.

**Tof:** Yesterday, we went to see the Descendents and it was a must, we would have refused to open for them, we'd have been ashamed, they are killers. The old tracks as well as the ones from the last record, it's perfect.

**Denis:** Nirvana and Green Day played on the radio and their saturated guitars didn't

understand what it means, what it stood for in the past and how it evolved. Most of the people don't see that. They just get the business level, this doesn't interest me.

**Tof:** Sometimes, we tell the audience that we're gonna do a cover of NoFX or an old Millencolin and instead we play a Dag Nasty or one of our songs, everybody jumps everywhere. We'd have said nothing, none would have moved. It's psychologic. 3/4 of the skaters don't see the difference anyway. Millencolin's audience is 15 year old, they jump even with no music, they're crazy, that's fine.

**Denis:** NoFX is a big band that plays big gigs. I'm not concerned anymore. I have tons of records from big bands because of the quality of their music. You need to know who you go to see, if they do it for passion or for the money, after it's up to you to make your decision and to be clear with yourself. I can go to see Metallica, and even though I don't like their attitude, I'll go for the music. In my head it's clear, I don't see their human dimension. It's the contrary with the punk bands,

cause here you can be touched by their human dimension, there's nothing weird with their attitude. As long as some labels will put some money in some bands, they will change of status, you have some degrees, you have some bands who are in-between. When you play in a band, you have to make a decision, you have to know what you want to do. Burning Heads surprise me because they chose a more or less professional way but I can't really blame them because they stay aside of it, they are a good example for us. They do it the professional way but they are still like some kids, they keep their distances and they don't give a shit. I'd like to keep them as a reference for a long time.

**Write to the Upstairs People at: 7 Rue de l'Aubepine - 92160 Antony - France**

**The split 7ep with Two Left Hands is available from: Pakalolo Records - 18 bis Rue du Clos d'En Haut - 78700 Conflans Ste Honorine - France for 6€ ppp**



Hailing from Des Moines, Iowa (not exactly known as a hotbed of aggressive, innovative music), Squidboy play punk the only way they know how their own way. Lucky for us, too. What really turned me on to them was the rocking energy and genuine unpretentiousness that shines through on their full length CD (on Allied). The CD, like the band, is intelligent, witty, beer soaked, and intense. Interview by Brian Gathy.

**Squidboy is:** Tim - guitar, vocals, Eric - vocals, guitar, Craig - drums, Jeff - bass. You can reach Squidboy at 3910 University #2, Des Moines, IA 50311.

**MKR:** OK, we'll start with something easy. What's with the name?

**Tim:** That's not easy. It's just what we all happened to agree on.

**Eric:** We could make something up if you'd like. (laughs)

**Tim:** Actually, we found out that it was biker slang for someone who can't ride. They're called "squidboys". There's also a comic book with that name.

**Jeff:** And an obscure Crispin Glover movie (called "Ruben and Ed") that has a movie within the movie named "Colonial Squidboy".

**Eric:** These things just kept popping up after we decided on the name.

**MKR:** You tend to mix a lot of styles together in your music. What sort of reaction do you get from people at your average show? Does it throw people off?

**Tim:** Yeah, well I think it throws people sometimes. They'll be into a couple songs, then be like "Now what the hell are they doing?". So sometimes we get a lot of standing and staring. Sometimes people mosh, but the best response has definitely been in our hometown. Our friends all throw beer on us (laughter), and throw things like tables and chairs up on stage.



**MKR:** What was the most memorable thing that happened on tour?

**Tim:** All the great friends we met. Oh, and being chased by hicks in West Virginia. See, we were there and decided to leave the show because there was nowhere for us to stay. We drove for a while, then decided to get a hotel room.

**MKR:** So when do the hillbillies come into the picture?

**Tim:** It's kind of a long story. It took forever to find a hotel that wasn't booked, for some reason, and this is in total hillbilly country.

While we were in the parking lot of this Holiday Inn there were these two guys going after each other, chasing each other all over the parking lot.

**Eric:** We thought they were going to fight.

**Tim:** Yeah, but I guess they were both just hammered, and one was trying to get the other



not to drive. They chased each other right into our path, then stopped. We didn't want to get involved because we figured there might be gunplay or something. Anyhow, they just ran off in to the mountains, and we went the other way. This was at a hotel that we found out was full. So, we drove off onto this one lane road trying to find a vacant motel when this truck pulls up next to us, with these two guys inside who are yelling at us and spitting on our van. They chased us for quite awhile. So it was at that point that we decided to get the hell out of West Virginia...Oh, and on the way out we passed a cop who had pulled over the same two drunk guys from that hotel (laughs).

**Eric:** I almost got beat up in Indiana, on our first day of tour.

**Tim:** Yeah, he hit this guys' rearview mirror with the van door.

**Eric:** The guy said he was going to tear my motherfuckin' head off! He didn't though.

**MKR:** So, how'd you hook up with Allied?

**Tim:** I sent him a tape, like a year before and he couldn't do anything with it, but then I sent him some of what we were recording of the album and he wrote back interested.

**MKR:** Did you have to deal with contracts or anything?

**Tim:** No, he said he's never done that.

**Jeff:** He's really cool like that.

**MKR:** You've been around for a few years now, right?

**Tim:** Five years, actually.

**MKR:** Wow, five years. What keeps you going on nights when you have to deal with rednecks, people who just stare blankly at you as you play, etc.?

**Jeff:** We just love what we're doing.

**Tim:** Yeah, there's no big secret. We just enjoy it, and have no big rock star aspirations. It's a labor of love.

**MKR:** I was curious what a couple of the songs were inspired by. How about "Slurr"?

**Tim:** That's a good question. When I write a song, it's usually more about a mood. I don't even know where it's going till it is done. That's when I figure out what it is about.



**MRR:** So, somewhat stream of consciousness?  
**Tim:** Yeah, I like leaving the lyrics vague, so that people can put in their own meanings. Sometimes I'll get the idea for a song from a story. I won't tell it in the form of a story, but from the point of view of someone in the midst of it.  
**MRR:** And the song "Impotent"?



**Tim:** Yeah, I wrote the lyrics to that one, too. I can tell you what that one is about. It's about powerlessness. How the powers-that-be rob people of their dignity.

**MRR:** Hence the title. Makes sense. I got a sort of wage slavery thing out of it.

**Tim:** Yeah, it could be about that, too. It's basically a political song...

**Eric:** That you can set to any context.

**MRR:** If you could do the soundtrack to a movie, what sort of movie would it be?

**Eric:** A Sci-fi thriller! (laughter)

**Tim:** All I know is it wouldn't be a big hollywood feature. That's all I know.

**Jeff:** "Rivers Edge".

**Tim:** I suppose something gritty, with real people in it, but with a surreal edge, because that's how we are.

**MRR:** What sort of mischief would you be in if you weren't doing the band?

**Tim:** Probably much the same as now. We all have day jobs... I mean we could try and say something cool, like we'd be in jail or dead or something, but that's not true.

**MRR:** What was the last thing to give you chills?

**Eric:** The Jim Jarmasch movie "Dead Man".

**MRR:** Good call. I just rented that the other night, and thought it was great.

**Tim:** I read a book called "Waiting For The Barbarians" that was really good. It was set in South Africa a long time ago. It dealt with this guy that had an outpost there, and also colonialism, and the hypocrisy of being outside a system that is so corrupt, but you can't really be outside it. Cool book.

**Eric:** The book that gave me chills was "Johnny Get Your Gun" by Dalton Tumbo.

**Tim:** Oh, so you must love that Metallica video! (of "One", for the uninitiated)

**Eric:** I love that book. It was the first book to really move me. I'm not a real bookworm type of guy. I can't sit around discussing the merits of different authors.

**Tim:** Sure you are. He reads a lot on tour. I remember being at some redneck bar somewhere, and there he is, sitting at the bar reading a book. The bartender just kept looking at him

like, (in a hick drawl) "What the hell is he doing? Is he some kind of homo or something". It was hilarious!

**MRR:** If you could play a show with any band, past or present, who would it be?

**All:** Oh shit, just one band?

**Tim:** I know one I'd mention would be the Clash. I saw them once, of course that was a long time ago.

**MRR:** Damn, how old are you?

**Tim:** 34.

**MRR:** And I thought I was getting old.

**Tim:** (laughs) And I'm not even the oldest! We are all old dudes.

**Eric:** I'd like to play with the Dead Kennedys, just so I could see them.

**Tim:** We all really like them, for some reason. It's one of the only bands that we all agree on. We like a wide variety of stuff, not just rock.

**MRR:** Which brings up my next question. Do you do many things live like that atmospheric thing at the end of the CD?

**Jeff:** We used to do more experimental feedback type things live, but we sort of streamlined it out of our shows.

**Tim:** We just incorporated them into our songs. We didn't want to be too self indulgent. There's nothing wrong with doing whatever you want live, but just making noise for 20 minutes is pure bullshit. (laughs)

**MRR:** So, what are your day jobs?

**Eric:** I work on computers for an insurance agency.

**MRR:** Do they know you're a punk bastard?

**Eric:** I don't think they want to know about it. But, it's funny, sometimes there will be a little blurb about us in the local newspaper, and they'll say they saw me or something.

**Tim:** I teach guitar lessons. That is the only job I have ever had. I started when I was 16.

**MRR:** Enjoy it?

**Tim:** Yeah, it's pretty rewarding, although it can be occasionally frustrating. It's a helluva lot better than a real job.

**Jeff:** I don't really have a job. I do freelance work for a book company.

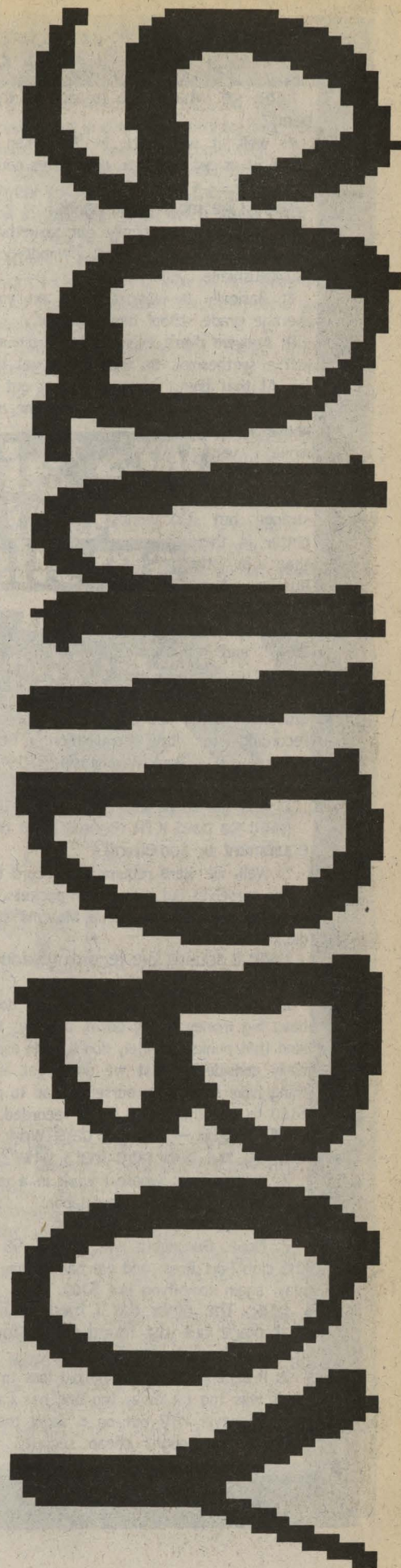
**Eric:** Craig is going to school to be a paramedic.

**Tim:** That is where he is right now, at the hospital. The first day he was there he had to do CPR on some guy who was having a heart attack!



**MRR:** Um, is that really common practice?

**Tim:** Well, they basically said that the guy is already pretty much gone, so why don't you give it a go. Do your best. (laughter) So, Craig'll be good to have along if we are ever in wreck.





**MRR:** So what's the history of this band?

**P:** Well, it was back in '95 when a bunch of us got together, none of us could really play..

**MRR:** Like most punk bands!

**P:** Yeah..well we finally got something like an album up, called "Wanderers" (Gulyayushchle Lyudi)

**Z:** Basically it was recorded on your average grade school tape recorder..

**P:** And we didn't even have a drummer; just a synthesizer. So that didn't get too far. At that time I managed to get out of serving in the army by going into the nut house for a

while; you might think that's

strange but it's worlds better in there

than in the Russian Army!

Then this guy shows up [pokes

Zui] and by

spring of '96

we got our

drummer, Gants, and did our first serious recording for the compilation "Punk Revolution I" ("Pank Revolyutsia I", 1996: Korporatsia Tyazhyolovo Roka)

**Z:** And the sound sucked!

**MRR:** So does KTR records have bad equipment or something?

**Z:** Well, we were required to record the songs ourselves out of our own pockets, so naturally we chose a cheap Moscow studio...

**MRR:** It sounds like recording's tough over here.

**Z:** That's exactly the case if you don't have big money to lay down, anyways the kind that punks definitely don't have, especially considering that we don't get anything from shows. We ourselves had to pay \$100 to get those two songs recorded.

**MRR:** \$100 — that's 2 days' work in the US, but over here that's what?

**Z:** Well for me, where I work in a military factory, that's 10 days labor.

**MRR:** Nothing from shows?

**Z:** Nope. Our debut was in Dec. 95 at the club Fort Ross, and we had to pay to play, again something like \$100.

**MRR:** The other day I tried to find that place but just found some stores there; nobody knew anything.

**Z:** Probably closed. It's no big loss to us — it was too far away (no one has cars) and whenever KTR put on a show there, they always bought cheap security, i.e.

lughead skins

**MRR:** Skinheads, yeah. What do you think about that? I saw tons of them at that show last week, yelling "White Power!" and making Nazi salutes and stuff, yet no one at all raised a voice against it.

**Z:** Who wants to mess with musclehead clones? They're mostly young kids, 15-16, who band together and don't even think. You don't want to get in a fight 'cuz you throw one punch and five come back at you. They have no political grammar; they don't even know what Nazism or Mein Kampf really are. I mean, I have some friends in those

with this job assembling rockets, which just barely keeps me alive. Getting my own apt. or raising a family is totally out of the question.

**MRR:** By the way, what's up with this band GRAZHDANSKAYA OBO NA (tr. "civil defense")? They seem to have a million cassettes everywhere in stores, with anarchy-signs and other punky gimmicks, which really surprised me in a country where hardly any bands ever make it to stores.

**Z:** Yes, they're very popular. They actually existed back in the old days, died, then came back with communist motifs, appeal-

**We all sit down in a dark, cluttered apartment that smells of gasoline. Pistolvet's**

**room keeps an alert ear from the other room (but it's ok, she's already checked my documents). Present are Pistolvet**

**(vocals) and Zui (bass)**

**Questions by Red Nick.**

circles — not the ones who go beating people up or anything — but none of that's for me. Punk is punk and doesn't have a place for that shit. A lot of them are former punks, disillusioned, lured by that power thing.

**P:** The ones that came to that show didn't come to see us or PURGEN, but YOZHI; one of the older brothers, a skin, plays for them. But they tend to have a sheepish respect for the older punks in their 20s.

**Z:** Right. See, most of the punks here tend to cluster around that pre-army stage, 15 or so. Then they go into the army (which is mandatory) and their brains just get wiped. I mean they come outta there and join the Game: drive fancy cars with their sports shirts wide open showing their chains, become big macho pricks we call "byki" (tr. "bulls"), get into the Big Money hunt; others get into drugs, or get married right away and pulled into family life. SO to make it to 20 and still remain punk, you have to somehow avoid all that.

**P:** Not like our former bassist!

**Z:** In this country there's no conception of having a normal job and making enough to live on. Either you get into some criminal big-money scheme, or...I mean you finish college and you can't find a job anywhere —

got out of a technical vocational school and couldn't find shit. Somehow I ended up

ing to the masses, dumping all the ideals they stood for earlier. To me that's like suicide for a band; they're already dead in my opinion. No energy.

**MRR:** Back to you guys, what main influences can you point to in your music?

**Z:** We play our own stuff! Just for the sake of description, we play fast, heavy punk, in the spirit of THE EXPLOITED. But we're still a young band, still experimenting with what we like.

**MRR:** What do you mostly sing about?

**P:** That which bothers us!

**Z:** Emotions, nihilism...

**P:** We have one song, for example, called "Butaforia," where I sing about how a lot of bands just spew out the same old crap about revolution and anarchy but don't really think about it, aren't truly ready for action. Case in point: PIG BASTARDS.

**Z:** I mean they're our friends and everything, I don't mean to put 'em down, but seriously they don't sing from their own feelings. They write songs like "Tax Police" (Nalogovaya Politsiya) about problems they really aren't interested in.

**MRR:** [reading the song...] "Anarchy Chaos Anarchy Chaos / Spread all over the country / Evil has nowhere to turn, it wanders / Oh what can I do, what can I do?!"

**Z:** You see it's just childish rebellion crap.



The music is pretty primitive too, like late 70s British punk, Discharge, stuff like that.

P: Boring!

Z: So that's what pisses us off the most — the insincerity.

MRR: Well how many bands are really free of that here?

Z: Hard to say — in St. Petersburg there's new bands, but I don't know them.

MRR: And in Moscow?

P: You got PURGEN, SATAN CLAUS...

Z: Yeah but the guitar is leaving; they hardly ever practice; but when they did they were good, had interesting things to say.

MRR: So we're talking 5? 4?

P: 3!

Z: Of course there's a lot of groups that you can't know about because they just play in their friends' basements, never record, etc. Who knows how many of those there are.

P: Like IZGOY used to be.

Z: Just after that compilation clubs started to let us play; did shows with PURGEN, who are pretty well known, so that's how people have come to know us. At least in Moscow.

MRR: How many clubs are there to play in Moscow?

Z: 3, no more than that.

P: R-Club, Kalypso, ...

Z: Alright, maybe only 2, but how many do you need? The important thing is that there's some where to play. R-Club is the cheapest. If you find 15-20 people to buy tickets, they'll let you play. Other places want 30,40.. and the alcohol's more expensive.

Z: Well it's not that the clubs are against us or anything. It's just that the economic situation in Russia can't support the bands. The clubs don't want to lose out so they're almost forced into doing what they do.

P: But better that way than be like CHETYRE TARAKANA.

Z: Yeah, you know they moved right in, kissed some ass, got to play with TOV DOLLS, AU (Avtomaticheskiye Udovletvoritel'nyye: early 80s St. Petersburg band, sound like the Sex Pistols); totally sold out. A lot of the older groups tend to get into that rock-star image: at home or on the street they're one person, on stage they're completely different, putting on a show. They really hate that.

P: We're the same whether we're sitting at home or playing on stage! I don't even bother changing my shirt...

Z: I don't know what to call it; it's not punk what they do. They work on the people, they're not really concerned for them at all.

P: It's kinda like that MONGOL CHUDAN.

MRR:

Who's

that?

Z:

They're

like

Russian

folk-

punk.

They

mix

Ukrainian, Slavic

folk music with



people just don't understand. In the countryside it's bad; there've been plenty of unpleasant incidents with country folk. They have no conception of nonconformity.

MRR: I don't gather the cities are too great either — wasn't there some sort of invasion of Moscow a while back?

Z: You're thinking of that suburb Lyubertsy. They organized and came up one night to a concert in Moscow and beat the fuck out of everyone. Tons of people got really hurt.

MRR: How many of them were there?

Z: Geez, a lot! 50, I don't know.

P: Lyuber — Uber Alles!

MRR: Any run-ins with the Mafia?

Z: No, not really. We exist outside of it. I mean, they know about us, but so what? A lot of them in their youth were punks too. But they live in their own world — shoot each other, knife each other.

MRR: Any final words to the readers?

Z: Hmm..I don't know who's reading this



P: No no — we'll say this: Unite, don't limit yourself. Check out Russian punk. I myself listen to bands from England, Germany, Estonia, America...even though I don't know the words.

Z: From the music itself you get energy, although for me the lyrics are important too.

P: By the way, we'll probably be getting an album out this fall.

MRR: For correspondence, tape trading, etc, what's your address?

P: Russia 109377, Moscow, Akademika Skryabina, Dom 3 Korpus 3 Kv 1, Lunkovu Aleksandru

# IZGOY

sive,  
security  
less  
respectable

Fort Ross had skinheads for their security. Once we showed up late with our instruments and the dumb skin there just gave us this look: "Well, so??" What the hell could we say standing there with our instruments? The idiot wouldn't believe we were a band until the club owner came out and let us in! R-Club is a lot better. Other clubs demand a ticket sale of at least \$100; I mean that's money up front before a single ticket is sold. If no one comes then too bad, we lose the money.

MRR: That's unheard of! Bands in the US can at least break even usually.

The combination's successful, but not really to my taste. Pure anarchistic songs, in the spirit of Makhno, 1920s civil war, that kind of stuff. Empty words.

P: You can listen to it once, and then that's it.

MRR: Do they still play?

P: Yeah, somewhere out there; they make it to prestigious clubs.

MRR: How does society here react to you?

Z: Nowadays it's really hard to explain ourselves to the average person. You know, all those years of socialist indoctrination,



# THE BELTONES

The Beltones, from fantastic Fort Lauderdale, Florida, are a meat and potatoes punk rock band. They consist of Bill McFadden-singer, songwriter, guitar and foreskin, Rob Sessions-guitar and good looks, Kevin Crook- drums and bit-terness, and Chris War-bass and approaching senility.

This interview was done by Jessica Schram over the phone on a few nights in August with Bill and Kevin present.

**MRR:** What bands have you been in and why were you kicked out?

Kevin: Shithouse Bowlers, and I was kicked out cause I could never find the shows.

Bill: I don't want to talk about it, it hurts too much. Well I was in Los Canadians with Bill Florio (for one show) and I had the time of my life.

**MRR:** Everywhere I go, people ask me why you guys haven't toured. What happened to your van?

Bill: Well Rob bought it and everything, and we had Brad fix it up for free. Rob got a ticket cause he bought the van and he didn't have a tag or anything for it yet. He put his car tag on it and he got arrested. He left the van on the highway, with his guitar and everything, and well it's gone now. He went to jail and everything. It was totally ridiculous, he went to fucking jail.

**MRR:** Now you can do your "Prison Bound" album.

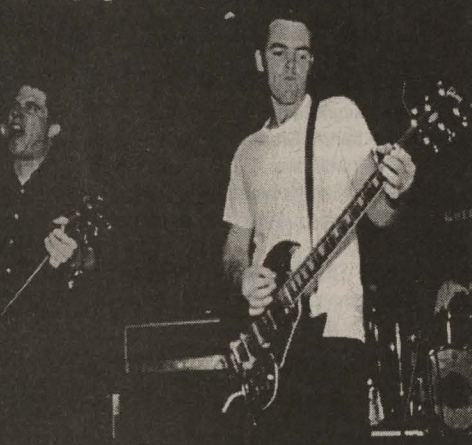
Bill: (singing) "Tell my girl I'll be back in an hour, I'm hoping cell bound." Did I ever tell you about the time I went to jail, real jail not child jail?

**MRR:** No, I didn't know you went to jail.

Bill: Yeah, just once I used to work at this place, and these guys that were cooking there, were like, "let's do something

after work, will you take us around in your van?" And I kinda wanted to do something, but they are like, ya know regular, Johnson, dork people, but they said they would pay for the gas, so they wanted me to drive down to Ft. Lauderdale, which we did. Ya know they thought going down there would be like spring break, but it wasn't, there was nothing to do. We left and I saw this "Bagelmania" delivery truck. One time, a long time ago, my friend Jack woke me up early one morning tapping on my window, "let's go eat breakfast." So we went to this bagel shop at like 4 in the morning, but they weren't open yet and there were all these bags of bagels outside. And we're like "wow bags of bagels". We took the bags of bagels and got some cream cheese and then went around Boca, throwing bagels at early morning joggers. So any-

way, I saw the Bagelmania truck and figured I'd relive the experience. So we stole these bagels in this hotel complex. We were drunk, looking for bagels all over the place, wandering around. And this on-site security guy comes running out screaming, "hey you bastards". He calls the cops, I knew I was getting nailed for this. So I told the guys to take back the ba-



gels and run. I thought they took all the bagels, but they left two bags in my car. They thought we were stealing things, and I was like "no we were just looking to get some breakfast." They would have given me a citation, but

since I lived in another county they had to arrest me. They drove me up to this place, "Gun Club," it's like a stockade or something, and there were two homeless guys, some miscellaneous jerkoffs, and a whole lot of DUI yuppies, screaming "I don't belong here." I was all drunk, I just passed out on the floor.

**MRR:** That's bad-ass Bill, going to jail on a bagel conviction.

You didn't even get one bagel, did you?

Bill: No, no.

**MRR:** There's that whole street punk/oi wave going on right now, but you're not exactly street punk, what are you?

Bill: We're just a fucking punk rock band, I don't

know, musically is that what you mean? Well I definitely ripped off, or attempted to rip off the Jake Burns singing thing from listening to it (Stiff Little Fingers) way too much and liking it way too much. That definitely happens, I wouldn't try to fool anyone into thinking otherwise. **MRR:** Don't forget about Ian Stuart.

Bill: No, the fact that people would even think that just proves that they are shitbags. They are coming from some weird land or something cause, well first of all I don't really sing like him, and I don't like to be associated with that of course, cause it's total garbage, which goes without saying. I mean, I'm definitely one of those people that thinks the one record has good guitars and drums and shit, but it was like I was telling Mark (TKO), it's like you can't like Screwdriver, you can't listen to them because most of their music sucks, the later stuff. It sucks, the lyrics and all. But if you like a band, and you listen to them you end up singing along, it happens. You can't drive around in the car singing along, "hail the new





give you some instant bad karma type thing and you'll crash into a telephone pole. I just don't have that Ian Stuart thing at all, I just don't have that kind of voice. It's a fat guy..«grunting», ya know, closer to Motor-head than me.

**MRR:** You're just a pretty boy.

**Bill:** Yeah, I'm not fat. I go jogging every day. I live by the beach. I surf, I water-ski. Chicks like it, when I tan.

**MRR:** Yeah girls love that beat red sun burn thing with you red hair. So any good Beltone stories?

**Bill:** Yeah that time we played up in Atlanta. (10 minutes into story). Behind the house we were staying at, there was this forest with this cliff at the end that just dropped with train tracks down at the bottom it was really steep. And fucking Rob grabs a hold of some vine hanging off a tree and swings across the fucking thing. I turn around and I look back and he's swinging over this ravine, «jungle sounds». You just imagine the top of the vine unraveling, waiting for Rob to just die dreadfully, in a twisted wreck at the bottom of the train tracks. But he got to the other side unscathed. So the next morning I wake up after drinking all night, and like all these people had flown in for the show. Rob's in the corner playing cards with like 9 joints in front of him and four beers, and his eyes were half shut with this determined look on his face. I was like "Rob, shouldn't you go to sleep?". He's like, "yeah" and just passes out. He's a fucking machine.

**MRR:** Let's get into Kevin's driving habits, since they are more interesting than your band.

**Bill:** Tell her about those homeboys you ran over in Boca.

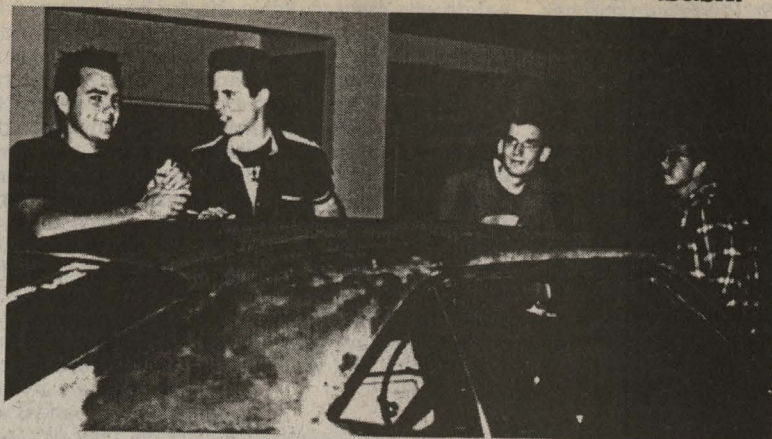
**Kevin:** Which ones, from the other night? Oh I came flying around the corner, and there were these homeboys coming out of McDonald's and I almost ran them down. They were asking for it, being in the road and all. Or did you wanna know about the ones with the kids on

the bike that I tried to kill in Coral Springs?

**Bill:** What about the one where

home.

**MRR:** What's it like being white trash?



**Bill:** Kevin, I don't know, are you more white trash or is Chris? I mean Rob is definitely more white trash than all of us.

**Kevin:** I'm not fucking white trash man.

**Bill:** You're fucking white trash.

**Kevin:** How am I white trash?

**MRR:** You drive a car that doesn't have a floor, it's a Camaro Kevin.

**Bill:** Cause you're from a town in Illinois that no ones ever

heard of, that's why. I was born in New Orleans. Oh, but Chris's parents have all those trucks and trailers and RVs at their house. They have the well stocked garage with the torque wrench thing. So I figure his qualifications are there.

**MRR:** So you guys are gonna put something out on Mark Rainey's label, TKO Records. What are you going to do for him?

**Bill:** Kevin said something about handjobs, right?

**Kevin:** Yeah!

**MRR:** So is that the reason why you haven't toured, afraid of homosexual activity in the van?

**Bill:** Afraid, hell no, I'm not afraid, if that is what's going to happen I'd be calling Budget up right now. I'd rent a van.

**Kevin:** Hell, we'd get along better.

**MRR:** An idea for band therapy maybe.

**Bill:** We haven't progressed passed massages yet.

**MRR:** I feel like a Beltone now

**Bill:** What does a Beltone feel like?

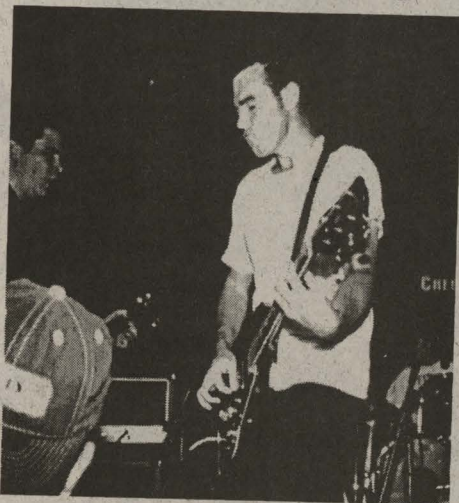
**MRR:** Lazy.

**Bill:** Lazy and useless.

*The Beltones have two 7"s out- "Lock and Load" on Far Out records and "My Old Man" on Just Add Water. They also have a song on a Just Add Water comp. If the Beltones ever get over their hangovers, they will put out another single on TKO, and maybe even come to a town near you. The Beltones can be reached at 212 SE 9th Ave. #5, Deerfield Beach, FL 33441*

that guy chased you all the way to the cop station.

**Kevin:** These kids were walking their dog or whatever and they wouldn't get out of the fucking road, so like, I went around them. And they said some shit like, "That's what I thought pussy." So



I whipped the car around and chased them up their lawn. And their dad started chasing me in his car. We drove around all over the place. I drove over some medians. And I drove him all the way to the police station. He was pissed.

**MRR:** So what car are you driving these days?

**Kevin:** Camaro. '69, no floor. It's got a hood.

**MRR:** Does it have seats this time?

**Kevin:** Yeah it has a few, I usually don't have seats, cause then I don't have to give girls a ride

# THE BELTONES



**MRR:** Can you estimate underground bands or h



our present songs because  
 en by me. This song is about  
 dy knows about oppression  
 but nobody here don't care  
 ple who live on the north of  
 ple From the Edge of this  
 edge of this world because  
 an ice ocean, north ocean,  
 them their land to get more  
 w. It's about industry who  
 e culture of these people,  
 even can't remember their  
 rstand what I mean? You  
 scribe it in English because I  
 s  
 d

# **bands, there are in Moscow right now?**

I don't think our scene is big now — I mean hardcore punk scene — because many of people involved in different bands, but this is the same people (laughs). But good bands, of course, our friends Distemper, the other band is Brutal 67, in Russian it's Brutal Shestdesyat Syem, this is something like fun project, not a project but a band, with kids who make fun for themselves, and straightedge lyrics, and militant lyrics, you know, they're not about real militant because they are very nice people, but their lyrics is something like, you know, joke. And other band called, maybe M.O.S.H., I don't remember how it is, they play music that sounds more like NOFX or something like that. And some punk bands, Four Cockroaches, Chetyrye Tarakana in Russian, and maybe other bands whom I can't remember now. There are

Kiev there exists hardcore band called Unsubs.

# **MRR: What about recognition outside Russia, though?**

I think it's about situation which was in end of '80s, when there was many bands and it was something like exotics, and Maximum Rock 'n' Roll wrote about them, about Naive, about Four Cockroaches, about Va-Bank and some other bands. And I'm not from North America or from Europe and that's why I don't know nothing if we're famous outside our country (laughs).

# **MRR: How do you get access to music from other countries?**

I think it's not hard right now because we got distributors here — not real underground distributors but distributors who can bring the music from all over the world, and from these guys we can get music which we're interested in, and anyway we can use mail-order, or we can buy it in other countries when we travel. I don't think it's very hard.

# **MRR: Do you ever have all ages shows here?**

We have no term "all ages". All our shows is all ages. It hasn't meaning here in Moscow, "all ages", you know. I think it's about North American, or something like that. Because mostly shows here in Moscow you can see in every show people who's under fourteen... and you can see in every show people who's after-ward fifty (laughs).

# **MRR: At most shows are there always a lot of police or security?**

I don't think so... No. The club may have got their own security, who may be stupid, you know, but at the same time you can just ask people in this club not to bring security on stage. Anyway if club wants to be destroyed, they can say, "Yeah, we won't have security. Do what you want", and we destroy this club (laughs).

# **MRR: Do you think the fact that there is security sometimes, or there are police present at a club where a show might be going on, does have an effect on a show?**

No, to say honest, this is a problem. I think this is almost always problem between kids who in club and security who's near a stage, you know. Some days it's not a problem, some days it's problem with them, and sometimes there are fights. But I don't think that this is strong fights, you know what I mean? Because this is just a stupid situation when you try to express yourself and then somebody don't want you to express yourself, and that's why people don't like the security and why fights between exist, I mean between security and kids, you know.



ociety asks, you  
 and don't be free from it, it's  
 s affect us. I don't think it's in  
 yday life side. And I think it's  
 here in scene. Maybe not in  
 e people never care about  
 at, just major, or wannna be  
 are about politics or what's

# **at there were more un-** **the 1980s bands than**

the scene was pretty dead,  
 rising, the scene. And in the  
 bands who tried to play their  
 d underground, very under-  
 nderground at this time. Now  
 a major's eye, you know what

# **how many bands, like** **hardcore bands or punk**

other bands  
 from here.

# **MRR: Are there any bands from Mos-** **cow that get recognition outside of Moscow?**

Yeah. Some time ago we were in Volgograd — it's more famous as Stalingrad — and we play here, with Distemper and other band called Wheel of Dharma, Koleso Darna in Russian, who were hardcore band, it's old school hardcore, maybe they exist now too, because for maybe half a year ago they broke up, and afterwards I hear about reunion of this band. I think in our situation when everybody, I mean, the scene from other cities is divided and the relationship is broken. Mostly, Moscow scene is very divided from other scenes now. But I don't know nothing about bands from other [cities] who play this similar kind of music, I mean hardcore or something like that, you know. Maybe they exist. Maybe they exist. I know about Volgograd but I don't know about St. Petersburg — it's called Leningrad before. And I know in



I'VE PROBABLY SEEN THEM LIVE MORE THAN ANY OTHER BAND. EVERY TIME THEY ROCK THE HOUSE, THEY PLAY FAST, FUN, ENERGETIC, AND WILD GARAGEY POP PUNK. SOME COMPARE THEM TO THE DICKIES AND/OR MR. T EXPERIENCE BUT THESE COMPARISONS ARE FAR FROM ACCURATE.

THAT WAS AWESOME! THAT PART WHERE YOU STOPPED AND SAID "HEY". THAT WAS AWESOME. DAMEON: REMEMBER WHEN RANDY SAVAGE TOOK DOWN THE ULTIMATE WARRIOR? THAT WAS SICK! RON: YEAH. YANUL (STILL LAUGHING): WHAT'S UP WITH THAT? DAMEON: REMEMBER WHEN GEORGE "THE

RON: THIS MONTH IS THE ALTAR BOY LOOK FOR SCARED OF CHAKA. YANUL: I'M STRICTLY BLACK T-SHIRTS AND BLUE JEANS THIS YEAR. SERIOUS. DAMEON: I'M STRICTLY TIGHT PANTS, HOT SHIRTS.... MRR OH! I HAD A QUESTION ABOUT THAT. YANUL: TIGHT PANTS! WHAT'S UP WITH THAT.

# SCARED OF CHAKA

LIVE, THEY RULE. YANUL (AKA DAVE) PLAYS THE GUITAR WITH SO MUCH PUNCH AND VIGOR ONE FINDS THEMSELF DODGING A FALLING MIC STAND OR YANUL HIMSELF HALF THE TIME. HIS SINGING IS SO CATCHY, PEOPLE FIND THEMSELVES SINGING WITHOUT EVEN KNOWING THE WORDS. PLUS, HE KNOWS TONS OF METAL COVERS FOR THE KIDS. DAMEON PLAYS BASS LIKE A HUMAN DYNAMO. HE SEEMS VIBRANT AND WEARINESS ON STAGE EVEN AFTER HIS TREMENDOUS JUMPS WHILE PLAYING. RON (WHORE-PLACED JEFF AFTER THE "HUTCH BROWN SAYN-SWICH" LP) ROUNDS OUT THE BAND PERFECTLY. HIS BEATS ARE FAST AND INNOVATIVE. ONE WILL NOTICE THAT A LOT OF CHAKA SONGS ARE PLAYED FASTER LIVE THAN THE RECORDED VERSION. NOW HE DOES IT IS AMAZING.

NOW, AFTER THREE LPS (TWO ON 702 AND ONE ON EMPTY), THE BOYS FROM "BURQUE ARE ONLY GETTING BIGGER AND BETTER.

ANYWAY, WE WENT OUT FOR BURRITOS ONE DAY AFTER SOC PLAYED A REMARKABLE 616 WITH OUR FRIENDS, BLIND NINE AND SMUG. INTERVIEW BY BRIAN ANGEL.

**BURP COUNT DURING INTERVIEW: 23**

DAMEON (IN RANDY "MACHO MAN" SAVAGE VOICE): OH YEAH! SCARED OF CHAKA NUMBER ONE! OH YEAH!

MRR: ALRIGHT GUYS, I WANTED TO ASK ABOUT ALL YOUR DIFFERENT NAMES BECAUSE I THINK PEOPLE MIGHT BE CONFUSED...

YANUL (SCOOTING HIS CHAIR): I JUST CRUSHED A CATERPILLAR.

ALL: AWWWWW!

RON: CRUELTY!

YANUL: THAT BUMS ME OUT. AW MAN....

RON: OKAY, LET'S START AGAIN GUYS.

MRR: OKAY, ABOUT THE NAMES, PEOPLE MIGHT BE CONFUSED. DAVE IS CALLED

YANUL ON THE RECORDS. THEN RON REPLACED JEFF ON

DRUMS BUT ON THE EMPTY RECORD YOU'RE C.I.S.C.O., D.D., AND ROD.

YANUL: YEAH.

RON: YUP.

MRR: SO WHAT'S UP WITH THAT?

ALL: (LAUGHS)

YANUL: REMEMBER THAT SONG YOU PLAYED?

AND I - MAL" STEELE HAD A GREEN TONGUE?

YANUL: AND A HAIRY BACK....

RON: HE USED TO BITE CHAINS IN HALF MAN!

DAMEON: SICK!

MRR I LIKED JUNKYARD DOG.

RON: YOU LIKE THE JYD?

DAMEON: WHAT ABOUT "SUPERFLY" SNOOKA?

RON: JIMMY "THE SUPERFLY" SNOOKA WAS SICK!

BACK FLIPS OFF OF THE TOP TURNBUCKLE!

YANUL: OH! I SAY A FUCKIN'.... OH, EXCUSE ME

(NOTICING A KID AT THE TABLE NEXT TO US). I SAY A DARN REALLY GOOD, REAL LIFE PROFESSIONAL WRESTLING EXPERIENCE IN MEXICO...

FEATURING....

DAMEON: EL BURRITO!

YANUL: ...FEATURING EL VAMPIRO CANADEN-

CIA IN TIGER MASK AND WHEN HE CAME OUT THEY

PLAYED NIRVANA'S "SMELLS LIKE TEEN SPIRIT"

IT!"

ALL: (LAUGHS)

YANUL: THEY DROPPED THE LIGHTS AND EVERY-

ONE WAS LIKE, "YEAH!" IT WAS VEIRO AND SUR-

REAL.... OH, THE NAMES.... WE ALWAYS CHANGE

OUR MINDS I GUESS. WE ALWAYS HAVE DIFFER-

ENT NICKNAMES ON TOUR. DAMEON'S HAD THE

SHEIK, CAPTAIN KIRK, WRONGWAY, COACH,

LANCE, RED, AND HIS LATEST ONE IS BEAVER.

DAMEON: THAT'S BECAUSE MY BEAVER STYLE IS

SICK!

RON: WHAT ABOUT "DEE'S NUTS"? YANUL: YEAH,

SO WE JUST KEEP CHANGING OUR NAMES. (STILL

LAUGHING)

DAMEON: Y'KNOW, IT'S LIKE WHEN YOU'RE WITH

THE SAME LOVER FOR A LONG TIME, YOU GET

BORED AND GOTTA CHANGE THINGS AROUND. DO

A LITTLE ROLEPLAYING....

YANUL (LAUGHING): WHAT'S UP WITH THAT?

BUT YEAH, MY FIRST NAME'S YANUL AND MY

MIDDLE NAME'S DAVE.

MRR: OKAY, FOR A WHILE

THERE YOU GUYS ALL HAD

THE SAME HAIRCUT AND

DRESSED LIKE EMO BOYS...

YANUL: WHAT'S UP WITH THAT?!

ALL: (LAUGHS)

MRR: WAS IT FOR THE LADIES?

RON: STRICTLY FOR THE LADIES IN

THE NINE SEVEN.

YANUL: STRICTLY 4 THE LADIES WITH

THE NUMBER 4... BUT I HAD MY BANGS

AND DAMEON HAD BANGS, WE WORE

SHIRTS WITH COLLARS....

MRR: TUCKED IN.

RON: ORAL! SICK!

DAMEON: NOW LOOK AT US!

RON: THAT'S BECAUSE WE'RE LIKE CHA-

MELEONS.

ALL: (LAUGHS)

YANUL: SAY NO MORE.

RON: THEY CALL ME THUNDER...

YANUL: WHAT'S UP WITH THAT? CALL ME

BUTTER 'CAUSE I'M ON A ROLL!

DAMEON?

DAMEON: WHEN YOU GOT IT YOU GOT IT.

MRR HAVE YOU EVER RIPPED YOUR TIGHT PANTS

IN ONE OF YOUR FAMOUS JUMPS AT A SHOW?

DAMEON: YES I HAVE, ACTUALLY.

RON: DAMEON RIPPED HIS PANTS ALL SICK!

YANUL: I HAD THE MISFORTUNE, ONE DAY, OF

BEING STUCK IN THE MIDDLE OF THIS THREE WAY

DISCUSSION WITH THESE GIRLS ALL DISCUSS-

ING WHICH SIDE DAMEON TUCKED. THE PREDOM-

INANT ANSWER WAS LEFT.

MRR: ONE TIME I SAW YOU GUYS, SOME GIRLS

WERE TALKING TO EACH OTHER ABOUT DAMEON'S

MUSCLES AND TATTOOS.

YANUL (LAUGHING): AW YEAH!

DAMEON: REALLY? THAT SUCKS.

MRR: YOU NEED POSTERS WITH DAMEON ON THEM.

YANUL: WE ACTUALLY GOT OUR NEW POSTERS

FOR TOUR AND DAMEON'S ON THEM. HE'S OUR

POSTER BOY.

DAMEON: POSTER? WITH ME ON IT? HUH?

YANUL: YEAH SEVEN FOOT BY TEN CEILING SIZE.

RON: SICK! A VELVET TAPESTRY!

MRR: OKAY, ABOUT THE NEW RECORD. HOW'D YOU

GUYS GET ON EMPTY?

RON: WHAT'S UP WITH THAT?!

YANUL: WELL, I'VE ALWAYS LIKED EMPTY

RECORDS AND THE RECORDS THEY PUT OUT.

BLAKE CALLED ME UP... OF COURSE THAT WAS

AFTER THE MOTARDS AND THE DRAGS TALKED TO

THEM ABOUT US AND THAT NO DOUBT HELPED IN

THEIR DECISION. NOW WE'RE ALL THE BEST OF

FRIENDS AND THEY TREAT US RIGHT.

DAMEON: IN FACT I REMEMBER THE FIRST TIME

WE PLAYED FOR THEM IN SEATTLE. WE

WERE ALL A LITTLE

FREAKED OUT. THEY

HAD ALREADY

SIGNED US. OUR AL-

BUM WAS RECORD-

ED AND THEY HAD

NEVER SEEN US

PLAY.

YANUL: THE IN-

TERVIEW PRO-

CESS WAS KIND

OF VEIRO.

THEY HAD

DAMEON BY

HIMSELF IN

SEATTLE

AND WERE

KIND OF

GRILLING

HIM ON

HOW WE

WERE

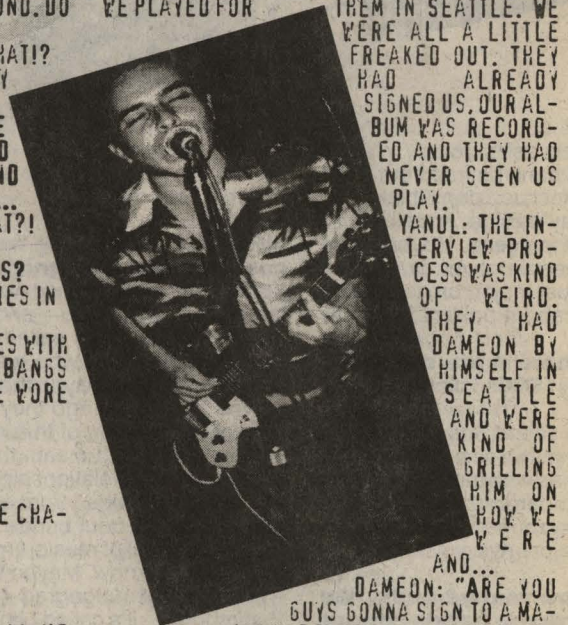
AND...

DAMEON: "ARE YOU

GUYS GONNA SIGN TO A MA-

JOR LABEL?"

YANUL: YEAH, "ARE YOU USING US AS A





STEPPING  
STONE?" AND HE  
HAD ME BY MY-  
SELF ASKING  
ABOUT DAMEON  
AND RON.

RON: "DO  
THOSE GUYS  
WEAR UNDER-  
WEAR?"

YANUL:  
"LEFT  
TUCKERS?"  
I REMEM-  
BER WHEN  
BLAKE  
CALLED  
ME UP

WITH  
THE  
DECI-  
SION. I  
WAS  
PSYCHED.

RON: "YOU GUYS WANNA COME UP AND TRY-  
OUT?"

MRR: MAYBE DO BATTLE OF THE BANDS.... ARE  
YOU GUYS EVER GONNA DO A COMP OF ALL THE  
EARLY 7" AND COMP TRACKS?

YANUL: Y'KNOW PETE FROM 702 IS TRYING TO  
TRACK DOWN ALL THE MASTER TAPES.

MRR: HOW COME YOU DIDN'T PRINT LYRICS ON THE  
"MASONIC YOUTH" RECORD? YOU'RE THE ONLY  
BAND I KNOW OF WHERE EVERYONE TRIES TO  
SING ALONG BUT NO ONE KNOWS THE WORDS.

DAMEON: WHAT'S UP WITH THAT?!

YANUL: IT'S COOL. I LIKE WATCHING PEOPLE  
TRYING TO SING ALONG. I DON'T REALLY LIKE  
PUTTING MUCH ATTENTION TO THE LYRICS. SOME  
BANDS HAVE GREAT IMPORTANT LYRICS AND  
OTHERS... DON'T REALLY. IT'S GOOD TO HAVE  
LYRICS I GUESS.

DAMEON: TELL THEM ABOUT YOUR HIP-HOP IN-  
FLUENCES.

YANUL: YEAH. WHAT'S UP WITH THAT? I'VE NEV-  
ER REALLY THOUGHT LYRICS WERE THAT IMPOR-  
TANT TO BE INCLUDED.... AND NO ONE BELIEVES  
I HAVE LYRICS! I HAVE NOTEBOOKS FULL OF  
LYRICS FOR EVERY ONE OF OUR SONGS. BUT IT'S  
KIND OF COOL TO WATCH PEOPLE TRYING TO SING  
THE SONG LOOKING AT MY MOUTH, AND MOUTHING  
ALONG TO WHAT IT LOOKS LIKE I'M SAYING.

RON: I HAVE MY OWN LYRICS TO ALL THE SONGS.

YANUL: DO "FROZEN OUT," RON.

RON: (MUMBLES A BIT THEN GOES...) AYYYYY  
YEEAAAAHHHH.

ALL: (LAUGHS)

MRR: SO YOU GUYS ARE THE MOST PROLIFIC  
BAND IN ALBUQUERQUE AND YOU PROBABLY

BE AND WE PLAY OUT A LOT WHICH IS ABSOLUTE-  
LY NO SIGN OF SUCCESS.

MRR: OKAY THEN. I MEAN NOTORIETY.

YANUL: REGARDLESS THOUGH, TOURING IS  
FUN AND REALLY IMPORTANT. BANDS NEED  
TO GET OUT OF THEIR LITTLE WORLDS  
AND LITTLE CITIES. IT'S THE DEATH OF  
BANDS, ESPECIALLY IN THE CITY. SO  
MANY BANDS WILL NOT CONSIDER TAKING A  
MONTH OUT OF THEIR LIVES DESPITE A JOB  
OR A RELATIONSHIP AND ITS EASY!

DAMEON: IT'S A HUMBLING EXPERIENCE.

YANUL: IT'S REALLY GREAT. WE'RE WAY BIGGER  
IN ALL KINDS OF OTHER CITIES THAN HERE AND  
IT'S GOOD. IT'S HOW IT SHOULD BE.

MRR: WHAT DID JANELLE SAY ABOUT TOURING  
WITH YOU GUYS?

YANUL: JANELLE FROM "TALES OF BLARG" 'ZINE  
SAID THAT TOURING WITH SCARED OF CHAKA WAS  
LIKE TOURING WITH THE CAST OF "HEE-HAW"  
AND BENNY HILL'S DRIVING THE VAN.

MRR: IS THIS TRUE?

YANUL: IT IS BUT I'LL TELL YA WHAT... THAT'S  
LIKE THE KETTLE CALLING THE POT BLACK.  
SHE'S GOT THE BOOTY TOUR '97 MAPPED OUT.  
SHE'S WONDERFUL. I LOVE HER. SHE'S GOT THE  
"JIFFY POP."

MRR: SO WHAT DO YOU GUYS DO WHEN YOU'RE NOT  
PLAYING? CHECKING OUT GIRLS AT THE FRON-  
TIER (RESTAURANT), DAMEON?

DAMEON: NO, I'M ABOUT TO GET MY BACHELOR  
DEGREE IN FINE ARTS, ACTUALLY.

YANUL (MIMICS DAMEON): SO RON, WHAT DO YOU  
DO WHEN YOU'RE NOT PLAYING IN SCARED OF CHA-  
KA?

RON: I PLAY IN MY DEATH METAL BAND.

YANUL: WHAT'S THE BAND CALLED?

RON: FETAL REMAINS!!!

YANUL: DON'T MAKE FUN OF FETAL REMAINS!

DAMEON: IXNAY.

RON: OH, IS THAT AN ALBUQUERQUE BAND?

YANUL (LAUGHING): YEAH, WE'RE GONNA GET  
MURDERED.

RON: INTRINSIC!

YANUL (LAUGHING): DON'T MAKE FUN OF IN-  
TRINSIC. I WENT TO HIGH SCHOOL WITH THE BASS  
PLAYER. THAT'S FUCKED UP.

RON: IT'S ACTUALLY MY CHRISTIAN HARDCORE  
REVIVAL BAND. NO PAROLE!!

ALL: (LAUGHS. NOTE: NO PAROLE WAS YANUL'S  
BAND IN HIGH SCHOOL).

YANUL: YOU BITCH! ANYWAY, I'M GOING TO  
SCHOOL WHICH IS A BIG MISTAKE AND SCHOOL'S  
OVER. I'M DROPPING OUT AND GOING BACK  
WHenever THIS BAND ENDS SOMEHOW.

MRR: YOU GUYS NEED TO BREAK-UP THEN RE-  
FORM IN A COUPLE OF YEARS AND RAKE IN THE  
CASH!

RON: SICK!

YANUL: WHAT'S UP WITH THAT?

MRR: WHAT WERE YOU LIKE IN HIGH SCHOOL?

ALL: (LAUGHS)

DAMEON: WHAT'S UP WITH THAT QUESTION?

YANUL: THESE QUESTIONS RULE! I LOVE THESE  
QUESTIONS.

RON: INTRINSIC. SICK! I WENT TO HIGH SCHOOL  
IN OKLAHOMA AND DIDN'T DO ANYTHING BUT  
SMOKE POT AND LISTENED TO A LOT OF CANNED  
HEAT.

YANUL: ME, I HAD ENOUGH HAIR TO CLOTHE A  
SMALL FAMILY. I TRIED TO GET A MULLET, BUT I  
DIDN'T GO THE EXTRA NINE YARDS TO CUT IT. I  
TRIED TO MOLD IT WITH A COMB INTO THIS WEIRD  
SELF-STYLED POMPADOUR.

RON: "SELF-STYLED POMPADOUR"?

YANUL: THAT WAS MY FIRST BAND. DAMEON....

DAMEON: DOKKEN, SCORPIONS, TWISTED SIS-  
TER, OZZY....

ALL: THEY ALL RULE!!!

YANUL: DAMEON IS FROM LOS ALAMOS.

DAMEON: THE ATOMIC CITY.

YANUL: ...WHERE PEOPLE ARE DEFORMED.

DAMEON: THAT'S WHERE I GET MY EXPLO-  
SIVE QUALITIES!

YANUL: I DON'T KNOW IF  
ANYONE WHO KNEW ME  
IN HIGH SCHOOL  
WOULD LIKE ME NOW.

DAMEON: YOU'VE  
CHANGED!

YANUL: YOU DON'T  
KNOW WHO YOU  
ARE! UM, IN HIGH  
SCHOOL I WAS  
WAY UP IN  
DRUGS AND  
PRETTY DUMB.

DAMEON: ME  
TOO. IT'S  
FUNNY HOW  
WE DON'T  
DO DRUGS  
ANYMORE. IN  
FACT, WE'RE STRAIGHT

EDGE.

YANUL: YOU CAN'T DRINK WITH BROKEN FIN-  
GERS!

MRR: WATCHING YOU FALL ONLY MAKES ME  
STRONGER!

ALL: (LAUGHS)

DAMEON: WOAH.

MRR: IF YOU DID A MOVIE ABOUT THE BAND, WHO  
WOULD PLAY YOU AND WHAT WOULD THE MOVIE BE  
CALLED?

YANUL: I WOULD BE PLAYED BY GEORGE CLOON-  
EY. RON WOULD BE PLAYED BY DON KNOTTS AND  
DAMEON WOULD BE PLAYED BY RON JEREMY.

MRR: WHAT WOULD IT BE CALLED?

YANUL: "A HARD DAY'S CHAKA" AND THE PLOT IS  
WE GO FROM SHOW TO SHOW RUNNING FROM OUR  
LARGE LEGIONS OF FANS. IN THE MIDDLE OF IT  
RON GETS ARRESTED AND DAMEON HAS TO  
BREAK HIM OUT OF JAIL....

RON: WITH HIS WANG!

YANUL: YEAH, HE PICKS THE LOCK WITH HIS  
WANG AND DURING THAT PART THE DRAGS PRO-  
VIDE THE SOUNDTRACK!

ALL: (LAUGHS)

YANUL: ME, I'M DOING CHARITY WORK THROUGH-  
OUT THE WHOLE MOVIE HELPING UNDERPRIV-  
ILEGED CHILDREN.

MRR: SO WHAT'S NEW FROM SOC?

YANUL:  
SOME SIN-  
GLES. GOT  
ONE ON  
EMPTY. A  
SPLIT ON  
JOHANN'S  
FACE WITH  
THE TRAI-  
TORS. A  
SPLIT WITH  
FLAKE ON  
OMNIBUS  
AND 702. A  
FOUR-WAY  
SPLIT ON  
702 AND  
THAT'S  
ABOUT IT.

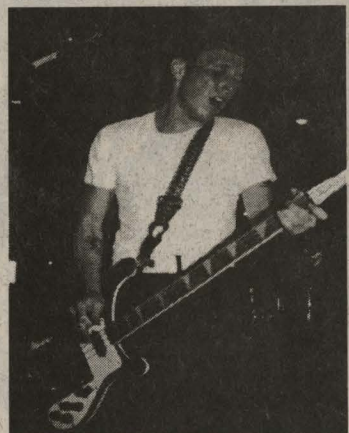
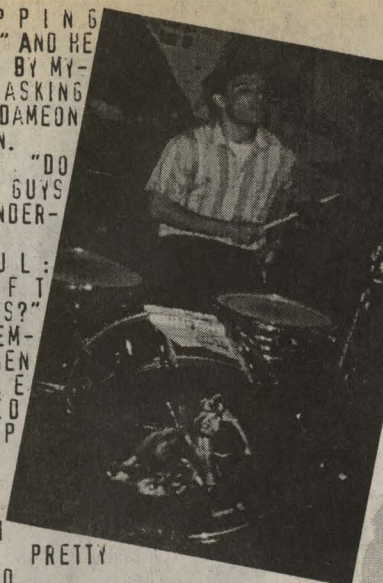
MRR: SO HOW COME SCARED OF CHAKA DON'T  
HAVE ANY SONGS WITH "OI" IN THEM.

DAMEON: WE HAVE LOTS OF SONGS WITH "OI!"

RON: BOLLOCKS!

DAMEON (BACK IN "MACHO MAN" VOICE): OH  
YEAH!

WRITE SCARED OF CHAKA AT: 2118 CENTRAL SE  
#28, ALBUQUERQUE, NM 87106 USA !VIVA LA  
CHAKA!



TOUR THE MOST. IS TOURING THE SECRET OF  
YOUR SUCCESS?

DAMEON: SUCCESS? WHAT FUCKING SUCCESS?!

YANUL: I DON'T KNOW. SUCCESS IS PRETTY SUB-  
JECTIVE. LIKE IN THE CITY (ALBUQUERQUE)  
WE'RE PROBABLY AS BIG AS WE'RE EVER GONNA







**MRR: First of all, say who you are, what you do, and where you live.**

T: Travis, alias T-Bird. I sing like a girl and play second guitar. I live in Austin, Texas.  
G: Gavin, G-Force. I live in Austin, and I play bass.

D: Dean, D-Day. I play guitar and scream like a maniac, and I live in San Antonio, Texas, home of heavy metal!

A: Anna, the A-Bomb. I play drums and live in Dallas.

**MRR: What are you doing right now? Where are we?**

T: We're in Japan, in the back of a van.

D: Traveling from Shizuoka to Tokyo.

**MRR: It seems that you've done more touring in Japan than most American bands. I mean that you didn't just stay in Tokyo. Where all did you go?**

D: Yeah, we're the first American garage band to play in Yokaichi! That was awesome, because that was the most like a punk rock show. We played in a rehearsal studio.

T: Kenji from Answer Records has really done a great job setting up our tour. He's not a big promoter, so he couldn't set up like five shows in Tokyo, which is I guess what most bands do, but it was better for us because we got to see more of Japan. We played five different shows in five different cities, and we got more of a vacation.

D: It was interesting to see that every city had a totally different scene, even though they were all into the rock.

T: And all the Japanese bands are so good! They're all like ten times better than most American garage bands.

**MRR: What's going on in Austin right now with the garage music scene?**

T: I don't know. I think there are a few garage bands, but I haven't seen 'em.

D: The Lord High Fixers never play. It seems like there's a bigger garage rock scene in Japan right now. More than Texas at least.

T: It's cool because they make all the good music without all the bad attitude.

**MRR: Tell me about the new 7" on Answer Records. There are a few songs in Japanese.**

D: Yeah, I sing some songs in Japanese. It's hilarious because everybody here thinks I'm Japanese and starts talking to me in Japanese, and I have to tell them that I'm not.

T: There's also a cover on that 7" called "Little Red Hot Rod," which is by the Hot Rodders, off their *Big Hot Rod* album.

D: You think that's a joke, but it's not!

**MRR: Do you like the food in Japan?**

G: Most of it.

D: What was it that you didn't like?

G: Rubber erasers.

D: The vegetable jelly was a little too much.

G: The toilets take some getting used to as well.

**MRR: That was my next question. How is shitting in Japan?**

G: Very difficult.

D: You build up a lot of leg muscles, let's just say.

**MRR: I think you end up hunting for Western-style toilets.**

D: Yeah, every time I see a Western-style toilet, I feel like I should go... or at least give it a shot.

**MRR: The cultures are really different. Talking to other bands, they've said that they come here and people don't really get into the shows, and it's really segregated. Like the girls don't talk to the boys in the bands, and the boys don't talk to the girls in the bands. Did you guys see that at all?**

D: No, not at all.

A: Everyone's been so friendly! We got lots of presents, people were always asking for autographs...

D: Yeah, people are so friendly here. We didn't bring any guitars or anything, but the other bands always lent us their equipment and were really nice about it.

T: Their very expensive equipment that we were nervous about breaking.

**MRR: What bands are you really into now? Not necessarily bands that inspired The 1-4-5s, but what bands are you listening to right at this moment?**

A: Panther! From Nagoya!

D: Panther kicks ass!

**MRR: But you guys don't only listen to garage rock...**

T: Well, the tapes I brought on this trip were: The Cure, Bis, Emily's Sassy Lime, The PeeChees, Henry's Dress, Rocketship, The 5,6,7,8's... that's what I've been listening to.

D: There goes our garage rock cred! Not that we had any to begin with.

G: I'm listening to Desmond Decker's "Rock Steady," traditional ska...

**MRR: Well, since we're talking about garage rock credibility... I noticed that there are a lot of unusual themes in your new songs, like computers, or stuff that's really not traditional garage rock material...**

D: Japanese luxury cars, for example.

**MRR: Yeah, thank you. What's your take on that?**

T: Well, there are so many old songs about the technical specs of cars, like how big the engine is, how fast it goes, and all that stuff. Nowadays no one really talks about car specs anymore, but it seems like geeks are always talking up the technical specs of their computers, like how big and fast the hard drive is and everything. So I thought it would be funny to write a typical "car song" but update it for the '90s and sing about a really fast computer.

D: Besides, we're all computer geeks anyway. Well, more so than most bands, I'm sure.

G: For those of you who don't know, the BeBox is a computer. One that's actually not made anymore, but it was kind of a weird computer that was supposed to be ahead of its time.

D: Travis sent the song to Be, and what did they say?

T: I emailed the Be Corporation and told them that they could download our song as a sound file off our website.

D: Very punk rock!

**MRR: Did they write back?**

T: They did. They said, "Thank you for your interest in the Be Corporation. We're flattered that you like our computers." I was hoping they would sponsor our trip to Japan and we could be technology spies for them or something. Last summer we wanted Dodge to use "Dodge Caravan" for a commercial jingle and give us a van to tour in, but that never hap-

pened either.

**MRR: So that song "BeBox Dual 603" is going to be on your new Estrus 10"?**

D: Oh yeah.

T: Along with a cover of "Greased Lightning." We covered that song because we figured it was probably the most uncool "garage" song that you could possibly cover as a garage band.

**MRR: That may be true!**

D: Maybe Rodney Allan Greenblat will be next.

**MRR: It's pretty interesting that you guys are even on Estrus to begin with. How did that come about?**

D: Just 'cause Crider rocks.

T: I don't know, we've asked ourselves that question many times. I guess Dave Crider has a good sense of humor, and for some reason he's taken a liking to The 1-4-5s.

**MRR: All of you are in other bands back in Austin, so why don't you just say a little about the other bands that you're in?**

G: Travis and I are in The Kiss Offs, and it's a lot of fun. There's a new 7" on Peek-a-Boo.

**MRR: What about you, Dean and Anna?**

A: Poopiehead! Pure rock!

T: What about those kids who were into the Teen Titans?

D: Oh yeah, Teen Titans were much more well-known in Japan than I ever imagined we'd be. People actually knew who we were, which was really bizarre. I think people really like the idea of teenage music here. The word "teen" appears in a lot of band names.

T: Even though there are no actual teenagers in the bands.

**MRR: It seems like you guys are always having a "last show ever" and there are always rumors that you're broken up. Will America ever see The 1-4-5s again?**

T: You never know. We always mean it when we say it's the last show ever, but then something happens...

A: Like Japan!

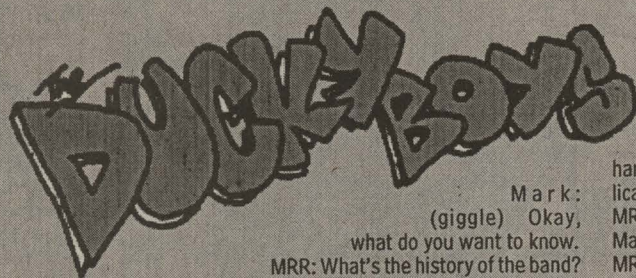
D: The next trip is England.

T: John Peel Show, here we come!

**The 1-4-5s Discography: Unsafe at 45rpm! 7"ep (Peek-a-Boo Records, Austin, TX); Inhalants/1-4-5s split 7" (Peek-a-Boo Records, Austin, TX); Planetary Annihilation! 7"ep (Estrus Records, Bellingham, WA); Rock Invasion LP/CD (Estrus Records, Bellingham, WA); Ten Gallon Helmet 7"ep (Answer Records, Nagoya, Japan); Almost Good! 7"ep (Twist Like This Records, Houston, TX); new 10"/CD coming soon (Estrus Records, Bellingham, WA). Compilation Appearances: "King of the Hill" on *Greenlight Go!* CD (Bottlecap, Denton, TX); "Volvo Hatchback" on Texas Garage CD (Au Go Go Records, Australia); "Bicycle Rodeo" on *Peek-a-Boo Bicycle Rodeo 12"* (Peek-a-Boo, Austin, TX); "I'm Pretty Fast" on KVRX 91.7 FM "Local Live" CD (KVRX, Austin, TX).**



# FIRST WE HAD THE WONGS, AND NOW WE HAVE THESE SHORT, LITTLE RUNTY FUCKS...



*The Ducky Boys are a four piece act from Boston who have been calling the Rat home since mid-1996. As the Boston scene builds towards national attention, the Ducky Boys are at the top of the heap. They combine the wisdom gained through hard times and rough pasts and street smart perspective with anthemic street-level rock n' roll. They aren't a bunch of chest thumping, "let's fight"-style tough guys nor are they a bunch of image concerned privileged kids. They are four regular guys who have lived through some tough times and everyone who has heard them knows this. The Ducky Boys are not about image. They are about heart felt rock n' roll. With several releases under their belts, they show*

*no signs of slowing down. It's only a matter of time before the rest of the underground scene catches on. The Ducky Boys are made up of Jason Messina (drums), Mike O'Leary (guitar), Mark Lind (bass/vocals) and Mike Marsden (guitar/vocals). This interview takes place on August 25, 1997 at 2am following a 10 hour band practice in preparation for their new 7". The interviewee is bass player/vocalist, Mark Lind.*

MRR: Alright, let's talk about your band. I know you're infamous for plugging other people and other bands. Let's talk about the Ducky Boys.



Mark: We've been together for two years, playing out for a little over one year.

MRR: How'd you get together?

Mark: We've been together as friends for a few years. We just sort of started a band. We wrote some songs, recorded a demo, got some shows and kept working hard.

MRR: Where did the name of the band come from?

Mark: These are the obvious questions. A name wasn't really that important to us. We were pinched to name the band before the studio would let us record... that was for purposes of their own records... we booked time and came up with a name.

MRR: Well, why Ducky Boys?

Mark: Well, we didn't come up with it out of the blue. Check out the movie 'The Wanderers'. I like the name. It's hard to forget.

MRR: Why are you in a band?

Mark: That's easy. For the girls (laughter). Yeah right. If any girls will have me, call the number on the back of the CD..... but in seriousness..... the benefit of being in a band is that you don't have to wait for the next record of your favorite bands to be released. If you know there's a kind of song you want to hear, you write it.

MRR: Is it just that easy?

Mark: Well, I'd like to think it takes a minimal amount of talent to write a decent song.... and you have to really be in touch with what you like. It's easy to say "I like Social Distortion and the Dead Boys", but it's much harder to put your finger on what exactly you like about that kind of music.

MRR: So are you guys about sounding like your favorite bands?

Mark: No. Well, yeah. First off, every single song that has been written since the early days of rock n' roll was inspired by another band. The Beatles were taking obvious influences from Chuck Berry and Buddy Holly. Even the Sex Pistols and the Clash have their obvious rock influences. And now today's bands so it's no crime to have influences. Everyone's doing it. In a way I have to be into sounding like my favorite band because the Ducky Boys have to be my favorite band or else I'm settling for crap.

What incentive is it for me to write a good song if I

could just say "fuck it, pass me that there CD of some other band." With the mentality that my band is my favorite, then I have to work hard to get that perfect record. Do I sound like Metallica or something?

MRR: No, I know what you mean.

Mark: Don't bullshit me.

MRR: So what is punk rock to you?

Mark: I don't know. Standing up, clinching a fist and shouting out? I look at some bands and some people that label themselves punk rock and see no similarities. To some people it is a way of life.... but that's a select few. To others it's a trend and to some it's a fashion thing, just like every other mainstream establishment. But to me it's a label. I try not to go for labels all that much.....If you're asking 'what's punk rock to me' in relation to my band, then I'm not sure at all. I would say that since we're about rising up in the face of a challenge and over-coming obstacles, then that's what 'punk' is about to me and the band. Call us what you want. I've avoided a label all I could. Avoiding that is almost impossible though. We played on Oi/Skampiation 3 & 4, so we're just another oi band to some. We did the 'Boston Punk Olympics', so we're another punk band to others. I would call us a street rock band, but that sort of suggests 'oi, oi, let's drink beer' music.... which we are not. So I guess we're a street-level rock n' roll band. The label of punk doesn't insult me or anything. The kids can call us Folk as long as they genuinely like it. But that is them calling us that, not a self branded label. Punk is just a descriptive adjective for the most part nowadays. Very few people are living 'it'. We do live our message though. Thank God we're not preaching anarchy. I wouldn't have the energy to live up to that (laughter).

MRR: So you must think there is something wrong with the state of the music scene in this day and age is you felt you had to put a band together to do something about it.

Mark: Music sucks nowadays. I have a million CDs here and I really like only a handful of them. I mean, everyone of them has a little something about them or I wouldn't have bought them, but it's rare that I find a CD that I just fuckin' love. It's not like we set out to change the face of music, just fill that void for ourselves and maybe others like us.

MRR: What are some great records that stick out in your mind?

Mark: Well for recent releases, there's the Bouncing Souls "Maniacal Laughter", the Anti-Flag CD is great. The Dropkick Murphys full-length. The Swingin' Utters "Juvenile Product...". There aren't many.

MRR: Well the Ducky Boys have a full-length. Is that one of the greats?

Mark: Regretfully no. If it was then I would have quit the band before we had to follow it up (laughter). I'm hoping that we'll get an even better release next time around. I'm shooting for that one perfect release that at least I'm happy with. This has become my own personal quest.

MRR: Are you working on new stuff?

Mark: Yeah, you caught me during one of my most creative phases of my life. I'm working on a punk opera (laughter).

MRR: Are you really working on new stuff?



Mark: Yeah, we got a 7" coming out on Chapter 11 Records from California. We're finishing up songs for that right now.

MRR: What have you got?

Mark: I think we're going to do a cover song. I've always wanted to hear a modern-day band do a take on "The Wanderer" by Dion. So like I said earlier, we can do that! We've completed a song that I really like. That's called "Misfit" for the time being. Then we got a slow creepy song.... we're testing the waters on our new guitarist. He can actually pick notes, so we're trying it in a song. Finally, I just finished up this new tune that could be good. It might be a little out there though. It kind of says 'fuck you' to everyone. I'm hoping people won't take it too serious. I, personally, am really liking the new songs. That's really important. MRR: Let's talk about the CD. What do you think of it? Mark: It's okay. Five of the songs come from our first demo. Three come from the second one. So in the one year after that we were only able to write six new songs.... and most of those were done two weeks before we recorded.

MRR: Were you disappointed in those new songs?

Mark: In a few of them. But I think it's most important for people to know that we've been doing some of those old songs for what seems like forever now. I think the newer ones on the CD were written in the same style as the old ones. I hope it won't be that way anymore. I really feel like we have more potential. And I'm not saying the record sucks. It's going great and it got us this far. From an inside point of view though, I think we'll get better.

MRR: So do you ever listen to your own CD?

Mark: Oh no! I'm busted..... When a band records something new, I think they listen to it a million times that week. Then they never want to hear it again. The CD came out 4-5 months after we recorded it. I was ready for the next release by the time it came out. Now I listen to it the night before a show... just to refresh my memory.

MRR: But I thought you were your favorite band?

Mark: Shut up, kid. Everything gets boring after a while. I listen the songs live... that's more than enough occasions.

MRR: Tell a cool story.

Mark: I don't have any. We're a bunch of dorks.

MRR: Anything.

Mark: Well our new second guitarist, Mikey O', who is like the boy wonder of the Ducky Boys, learned our songs twelve hours before we pulled him up on stage for the first time. He was shittin' bricks. He'd never been on stage before. To make matters worse, we were playing at a 350 person show. We got up at 6am on the morning of the show and practiced for a few hours. Once we got to the Rat the kid was in shambles. Every once in a while I'd walk outside and give him updates on our time slot to bust his balls. He's out there knocking down beers trying to keep cool.

MRR: How'd he do?

Mark: I'm getting there..... So we're tuning up and he's white as a ghost. At this point I'm getting scared that he'll pass out when the lights go out. We tune up and I walk to the mic. And all I said was "Hey, we're the Ducky Boys" and the crowd went fuckin' crazy. We weren't even playing yet. They're screaming like we're AC/DC or something. It was pretty wild. So I decided to break the ice before we play and introduce Mikey O' as our savior for coming down and playing. Then the crowd starts screaming for him like he's a teen idol or something. Anyway, he felt like a rock star and relaxed in time to play our best show ever. By the way, thanks to everyone who was there for cooling him down before he shit himself. He hasn't stopped talking about it since.

MRR: Pretty cool. So is he in the band now?

Mark: Yeah. My brother, who'd been playing with us since our release party, had to part ways with us to pursue some opportunities with his original band.

MRR: And they are...

Mark: Blood For Blood, Boston's most crushing hard-

core band. They are quite a force.

MRR: So it sounds like Boston's been pretty good to ya'?

Mark: Oh yeah, they've been great to us up there. I've had so much fun in the past year that the time has flown by.

MRR: Do any events stand out in your memory?

Mark: Well yeah. I remember the night that I woke up at 3am in a complete daze and wrote the lyrics to "Pride". I remember the first time we got an encore of sorts. There's so many incidents. But it is really hard work.

MRR: How so?

Mark: Well in a way the Boston scene is all DIY. Sure

we play at the Rat but the bands do all the work and preparation. Between myself, Dropkick Murphys, Showcase Showdown and the Unseen, we do all the shows. We rent the Rat and then flier our asses off. Some other bands have tried it but didn't work hard enough for it to be successful.

MRR: I understand there's been some issues with the Rat lately?

Mark: Yeah, they cut their ads and cut all of the weeknight shows that don't have anyone show up. So now everyone thinks they're closed. The Boston Phoenix wrote and article on why the Rat closed down on July 4th. I was reading this two days after we played one of our best shows there. They didn't even make an effort to reach the owner for comment. They just got in line for the rumor mill like sheep and fucked us all over. Ken and Brian from Dropkicks were giving out fliers at another club and people were giving them back saying 'dude, the Rat closed'. Like we just forgot and kept giving out fliers.

MRR: And you have a new web page to plug, right?

Mark: Yes! My darling web page. This thing is great. It's like an online press kit. We're re-doing it this week. I'm computer illiterate. I get an idea, my friend does it and the thing is dynamite. We got sound clips, pictures, gossip, show dates, links, everything. Check it out... <http://www.duckyboys.com/>

MRR: So what kind of music do you enjoy at home, off the Rat stage?

Mark: Well, to everyone's surprise the Ducky Boys have a very broad taste in music. It's funny because people think that because we play hard-ass fist pumping music then we must listen to the same kinds of music. Someone suggested to me before we did the interview that we shouldn't spend too much time talking about the Oppressed and other bands. While I've heard some stuff by the Oppressed and it was good, I or we wouldn't do that because we aren't big fans of that stuff. Both myself and Jay (drummer) like to jam on Bruce Springsteen songs before practice. Mike (singer/guitarist) seems to know every oldie word for word. I like Blitz, the Business, the Antiheros and every other oi band but I'd rather hear Buddy Holly any day. One of the guys in the Unseen once credited ADD and not their love of thrash punk for their sound. In the same way, I think the fact that we're young and pissed makes our sound, not just our musical tastes.

MRR: So what's the ultimate agenda of the band?

Mark: Well, I wrote a paper last year in school about

that exact topic. That was before I became too poor to go back to school. Woe is me. Anyway, I mentioned how I was the loser at the back of the bus with the headphones on; in my own world listening to my theme music. Yeah I wasn't cool and no one wanted to be my friend. There are lots of kids like that; the outcasts, the misfits and the losers. I want to be that theme music for at least a few on them. Any of said outcasts, misfits and losers will find what they want in the Ducky Boys because we've been there and done that and lived to scream about it.

MRR: What about touring plans?

Mark: Getting out there on a large scale will be a challenge. For reasons beyond our current control, we

are stranded in Boston with the exception of some weekend jaunts around the Northeast. But if Motley Crue or someone would make it financially worth our while to open for them we'd do it (laughter). I know of a few bands who got some lucky breaks. If we can get the same breaks we'll be willing to tour the country. On the other hand, I know a few bands that had a shitty time on tour. It's tours like that that would make it impossible to get out of our current financial obligations. Don't get me wrong. We're not one of those 'guarantee' bands. We'd just need something to replace our drummers income so he can support his family.

MRR: And immediate plans?

Mark: Well, we're gonna keep pumping out the goods. We won't rest until we've conquered the Northeast. We at least want to be the band that all the touring bands want to play with in Boston. Then we can blow them off the stage one by one

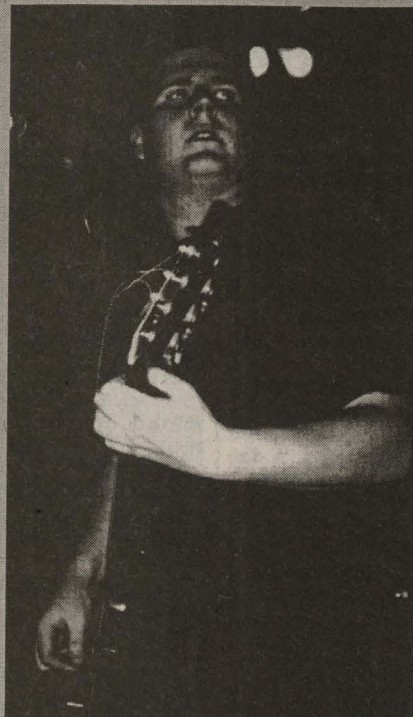
(laughter). But realistically, we love what we've got so far. We're going to keep working on New England and take advantage of how fast our name has spread around here. We're on Oi/Skarnation 3 on Radical Records. We've got the 7" coming on Chapter 11. We'll be doing an 8 to 10 song CD for GMM. Who knows after that.

MRR: Closing comments?

Mark: Our most sincere thanks to everyone who has helped us out along the way. Give the underground a chance. Support the scene. Props to all the Boston punks, skins and show-goers. What's up to Jenni, the scene queen and :30 Seconds Over Tokyo. Check out the Boston scene. Showcase Showdown, Dropkick Murphys, the Unseen, Pinkerton Thugs, the Trouble, the Bruisers, Blood For Blood. I love the Dirty Water.....

The Ducky Boys can be reached at PO Box 564 Cambridge, MA 0 21 4 2 ( 61 7 ) 242-9325 [duckyboys@duckyboys.com](mailto:duckyboys@duckyboys.com) <http://www.duckyboys.com/>

Discography: Flat Records Ducky Boys/Dropkick Murphys split 7" Flat Records "I've Got My Friends" Boston/San Francisco split CD with: Dropkick Murphys, Swingin' Utters, Workin' Stiffs, Unseen Cyclone Records "Caught In A Cyclone" CD with: Dropkick Murphys, Wretched Ones, Timebomb 77 and more These titles are distributed by Cyclone Records 24 Pheasant Run Merrimack, NH 03054 USA "No Gettin' Out" full length Ducky Boys CD on GMM records: PO Box 15234 Atlanta, GA 30333 USA Upcoming 7" on Chapter 11 Records !!!!





# Jon Cougar Concentration Camp



Jon Cougar Concentration Camp, formed in the fall of 1994, play melodic aggressive garage type punk rock in the beautiful city of San Diego. This interview was conducted by Jason Kemp over the phone after Chris was nice enough to give me his number after a show at the Showcase Theater. Pictures included taken by David DeBernardo.

MRR: Who is in the band now and who made up the name?

Chris: We're not 100% sure who made up the name. I thought I did, but a few other people say that they did. Um...As for as who's in the band it's me, Dave and Mike. We're doing the three piece thing so people can compare us to Green Day and Jawbreaker.

MRR: How's the new 10" doing?

Chris: It's doing great considering that not one fucking ad is out yet. The thing has been out for over a month and no one even knows it exists. I forgot it was out! It's like...

MRR: Who put it out?

Chris: It's a local label called Mullethead Records. I don't know why we even agreed to do it. They burned their bridge with the first band they put out and they're making all the same mistakes with us. Basically it's just two guys who run it. One who puts up the money and the other one takes all the credit. I'm fuckin sick of people starting labels and then finding out that it's a lot of work to do it right. So the bands get burned every fucking time, because they aren't into music that much anyway so they lose interest. Or they don't get popular enough doing it. You know? I couldn't imagine them putting anything out after this. I mean you tell 'em what to do and they still fuck it up. It sucks because they were friends before they ever started a label.

MRR: How did you end up on B.Y.O.?

Chris: They asked us. Well, I guess they heard that Bob Conrad (Second Guess Records) wasn't doing that well or something like that. So they offered to take us off his hands. Bob said okay cause he knew they could do a lot more for us. So Bob really got us on the label, and the people at B.Y.O.

seem to be into us. So it all worked out. I'm hoping we could re-release the "Hot Shit" 10" on Second Guess. I hope.

MRR: Have you done anything with B.Y.O. yet?

Chris: We just finished recording for a new album. It's called "Til Niagra Falls". People tell me it's our best stuff, but I've been listening to it everyday for the past month so my ears are numb.

MRR: How many songs?

Chris: I don't remember how many ended up on the album.

MRR: What made you decide to do the "Ace of Spades" on that split with Cigaretteman and how did you hook up with Cigaretteman being that they're from Japan?

Chris: Tim from Liquid Meat asked us to do the split. We've never even met Cigaretteman. I liked their first 7". B-Face said they were great live, but...I don't know. We did "Ace of Spades" because it's a cool tune. The other song we did for that was a vindictive song that was supposed to go on a Vindictives tribute comp on Liberation Records, but they never sent us our money so we never sent them the DAT. So we went ahead and used it for the split.

MRR: Are you gonna go on tour with the Queers again?

Chris: Who knows?! Things are pretty weird at the Queers camp right now. I was supposed to go out there and do 4 shows in the midwest, but I didn't go. I'm supposed to go out and do some shows in Eastern Canada next month but who knows. I'm just doing Jon Cougar stuff right now. Joe (Queer) needs to get his bolts tightened.

MRR: What about Jon Cougar?

Chris: What do you mean?

MRR: Are you going on tour?

Chris: Oh yeah. We've got something coming up with Furious George and F.Y.P. In September we're doing some shows up the (West) coast with my roommate's band The Kassos. I'm waiting for our van to get fixed before we head out to the east. I wanna make sure we can make it out there.

MRR: How come you don't play that much in San Diego?

Chris: Because it fucking sucks here. I mean everybody always says how their town sucks, but I'm serious. It sucks here. I don't like peoples attitudes. They're just too fucking cool. Too competitive. Nobody supports anybody else's bands. Plus shows aren't that fun around here. It's no wonder why all of the last years punk rockers are this years ravers. Apparently that's where the fun is. I'm not saying that that's where I'm headed....fuck that.

MRR: When you guys played with Spazboy at the Showcase everyone was just standing around until you guys played.

Chris: Yeah, that's what I'm talking about. I mean I don't care if they just stand, but they really look bored! It's like "why did you even come". I don't know. We try to make it fun. I mean we're having fun at least.

MRR: What bands do you like in San Diego?

Chris: Well there's not that many punk bands. Most of them are too cool to admit that they are a punk band. "We just play rock and roll, man!" Whatever. I like The Kassos. There really isn't anybody too exciting around here....DUD!

MRR: Well thanks a lot for the interview. I'll let you go because the Simpsons are coming on soon.

Chris: I hear ya.

MRR: Any final comments?

Chris: I don't think so.

Jon Cougar Concentration Camp's Discography: 1994 "Back in the Day" 7" (Missing Records) o/p, 1994 JCCC/Kids split 7" (Campground Records) o/p, 1995 "Asparagus in a Material World" 7" (Second Guess Records) o/p, 1995 "Jon Cougar Punk Explosion" 7" (Missing Records) re-release on Mutant Pop, 1996 Jon Cougar Concentration Camp CD (Second Guess Records) o/p, 1996 "Victoria's Secret Sauce" 7" (Mutant Pop), 1996 "Live in Bay Park" 7" o/p, 1997 JCCC/Larry Brrrds split 7", 1997 "Hot Shit" 10" (Mullethead Records), 1997 JCCC/Cigaretteman split 7" (Liquid Meat), 1997 "Til Niagra Falls" CD/LP (BYO Records).



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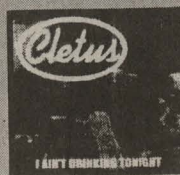
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# MAXIMUM ROCKNROLL NEWS

January 1997

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## Infoshop News

1. Radical librarians Chris Atton (based in Edinburgh, Scotland) and Chris Dodge (Minneapolis, USA) are putting together a book on infoshops. Intended to provide firsthand accounts by the people involved, it will also profile case studies, offer guidance to those wanting to set up an infoshop, and examine their value as part of a wider information network.

The editors welcome all leads, and seek contributions from people interested in writing about their specific experiences setting up and running infoshops, or critiquing their value and limits.

For more information, contact either of the editors:

Chris Atton, Napier University Library, 10 Colinton Rd., Edinburgh, Scotland EH10 5DT, li26@central.napier.ac.uk

Chris Dodge, 4645 Columbus Ave. S., Minneapolis, MN 55407, cdodge@sun.hennepin.lib.mn.us

2. We have received word that the Lucy Parsons Center in Boston, MA, a long running radical bookstore and com-

munity center, is in trouble. To paraphrase from their press release:

The Center was founded in 1970 and is one of the oldest radical centers in North America. It is named after Lucy Parsons, an influential activist and widow of the anarchist Haymarket martyr Albert Parsons.

The Center is being threatened by the demolition of their building (also home to other independent businesses). The developers want to build a mall with corporate stores like the Gap and Barnes and Nobles in its place, with an expensive high rise apartment building above it.

This brings up issues of gentrification, displacement, land ownership, community vs. profit, cultural diversity, etc. Demolition is scheduled for January 1998 and the Center is in need of financial and legal assistance in the attempt to block the demolition and if it is not successful, to relocate the Center.

If you can help, contact: Mark c/o Lucy Parsons Center, 3 Central Square, Cambridge, MA 02139, (617) 497-9934.

## ANTI-POLICE BRUTALITY SHOW

© The Cyclone Warehouse in San Francisco • October 11, 1997

by Karen Satan, photos by Unidos

On Saturday October 11, a show was held near the San Francisco waterfront in coordination with an October 22 march and protest. All of these efforts were organized to highlight the growing amount of excessive violence used by police, and their related agencies, on the very citizens they are paid to 'serve and protect'. The show started around two in the afternoon and approximately thirty punks were treated to some fairly shitty bands. The most entertaining incident of the first few hours was watching some girl throw up on herself and wondering if she would make any effort to wash it off, she didn't. Later in the afternoon the bands got a whole lot better as the crowd size increased. Some of the more notable performances were turned in by DEFILE, LUNGBUTTER, RINGWURM, and THE ENEMIES. The best band performance goes to EL DOPA, who were easily the highlight of the day. I should also mention that there was a spoken word, a bonfire, and lots of drunk crusty

punks. If there was one shortcoming that took away from the event, then that would have to be the lack of ethnic diversity. This was made all the more apparent due to the subject matter being discussed because the very people who suffer most from police brutality were not present.



1332 (aka El Dopa)



The Enemies

## •CALENDER•

Here are the upcoming events we have information for. Please send me info on any conferences or festivals you hear about!! This is not limited to punk events, or to events in the US or North America. Remember that this is contact information only. For complete details, please contact the organizer listed. Please send any new info to News c/o MRR or to jenangel@mindspring.com. This listing is available over the internet from the same address. Last updated 11.11.97.

### •December 12-14: Chicago IL: Hardcore Fest

A benefit for a cultural center in Chicago. 33 bands are confirmed, for a current list or for more information call Ed at 773-342-9083, or write pobox 470475 Chicago IL, 60647

### • December 19-21: Gainesville FL: Music Fest

This fest is a benefit for the animal defense league and the national organization for women. \$15 in advance. \$20 at the door. For the schedule of bands or for more information write: XthinktankX@aol.com, <http://members.aol.com/xnidariax/index.html>, alexxx kenny / 15551 71st place north / loxahatchee, fl 33470 1-561-753-1305

### • February 21-22: San Jose, CA: Alternative Press Expo

A zine and comics convention. For more information call 1-800-866-8929

### • March 14: San Francisco CA: Anarchist Book Fair

The third annual Anarchist Book Fair, cosponsored by AK Press and Bound Together Books, will take place Saturday March 14 from 10 am to 5 pm. For more information contact AK Press at [akpress@akpress.org](mailto:akpress@akpress.org) or 415-864-0862. More information next month.

### • May 15-17: Kalamazoo MI: Midwest Grills Fest

This is a gathering for women which will include workshops, films, music, a scavenger hunt, picnic, dance-off, and a lot more. It is open to men as well. For more information on confirmed events/workshops, to help out, or to get information on registering or an information packet, contact: Angel Page/Makoto Recordings, POB 50403, Kalamazoo MI 49005

### • September 25-27: Bethesda, MD: Small Press Expo

A comics oriented conference held in conjunction with the International Comics and Animation Festival (ICAF), which is sponsored by Georgetown University. For more information about Small Press Expo contact: Chris Oarr, PO Box 5874, Takoma Park, MD 20913. Phone: 301-565-8340, Fax: 301-565-9140, E-Mail: [coarr@erols.com](mailto:coarr@erols.com). The official Small Press Expo website is: <http://www.indyworld.com/spx>

## WHAT'S WRONG WITH THIS PICTURE?

By Lisa J.

I was watching tv the other day and saw this commercial that caught my eye. It was in black and white, with a voice over done by Richard Dreyfuss. It contained images and film footage of influential people, or "rebels and individualists", as Dreyfuss explained, like Albert Einstein, Dr. Martin Luther King Jr., Amelia Earhart, Martha Graham, John Lennon, Pablo Picasso, Ted Turner and that Virgin Records/airline exec. Richard something or other, as well as a bunch of other people I didn't recognize. I wondered what it was a commercial for, then I realized it was for Apple Computer. It was kind of neat to see these people who were in fact rebels and creative geniuses in my opinion and who were my heroes....it kind of gave me a warm fuzzy feeling...until I saw the images of Ted Turner, and that Virgin Records executive.

What type of message is being conveyed here? Are we to assume that Picasso, or even Dr. King can be compared to say, Ted

Turner or other business persons? I think not. I don't think we can put Ghandi and Dr. King in the same category as Ted Turner. what Picasso or Martha Graham accomplished are also very different from what that Virgin records executive has done. The motives of these people were/are completely opposite: civil rights and human rights do not follow the same theories as corporate monopolies, greed, and business ethics.

Apple is wrong to put these people who are polar opposites in the same commercial. The real rebels and creative geniuses (King, Ghandi, Picasso, Einstein, etc.) in the commercial were in fact rebels in their own time and their accomplishments are to be admired and respected. Apple's advertising has created a very deceptive image of who is and is not a rebel, or individualist, or "crazy" person, as was mentioned in the commercial. One might begin to consider that indeed you can put all of these artists, activists, and business people in the same category. But, it's something to think twice about.



# infoshop contacts

This list of infoshop contact addresses was compiled by Chuck Munson. And while it's big, it's by no means exhaustive.

•ABC No Rio  
156 Rivington Street, NYC  
10002  
Web: <http://www.panix.com/~blackout/abcnorio.html>  
[blackout@panix.com](mailto:blackout@panix.com)

•A Space  
4722 Baltimore Avenue  
Philadelphia, PA 19143  
•Blackout Books  
50 Avenue B  
NYC, NY 10009  
<http://www.panix.com/~blackout/blackout@panix.com>

•Long Haul  
3124 Shattuck Ave  
Berkeley, CA 94705  
•Autonomous Zone  
1573 N. Milwaukee #420  
Chicago, IL 60622  
•Bound Together Books  
1369 Haight St.  
San Francisco, CA 94117  
•Germinal Infoshop,  
UCSD Student Center 0323-Z  
La Jolla, CA 92093-0323  
[germinal@burn.ucsd.edu](mailto:germinal@burn.ucsd.edu)

•Lies Collective  
Authonomy House  
POB 11015  
Salt Lake City, UT 94147  
•Crescent Wrench Books/  
Autonome Distribution  
PO Box 30058  
New Orleans, LA 70190  
•The Third Place  
PO Box 1266  
Venice, FL 34284-1266  
[snyder@virtu.sar.usf.edu](mailto:snyder@virtu.sar.usf.edu)  
•Civic Media Center  
1021 W. University  
Gainesville, FL 32603  
•Right to Existence  
177 Market St  
Patterson, NJ 07508  
•Newspeak  
5 Steeple Street  
Providence, RI 02903  
•Last Elm Cafe  
160 N Winooski  
Burlington, VT 05401  
•Firecracker/Worcester  
Autonomy Center  
9A Portland Street  
Worcester, MA 01608

•Rainbow Bookstore Coop  
426 W Gilman  
Madison, WI 53706  
•Lucy Parsons Center  
3 Central sq.  
Cambridge, MA 02139  
•Librairie Alternative  
2035 Blvd St. Laurent  
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H2X 2T3 CANADA  
•Mondragon/Emma  
Goldman Grassroots Centre  
1A - 9 Albert St.  
Winnipeg, MB  
R3B 1G5  
•The Activist Center  
618-620 View St.  
Victoria, BC  
V8V 1J6 CANADA  
•Who's Emma  
66 1/2 Nassau St.  
Toronto, ON  
M5T 1M5  
•Wooden Shoe Books  
508 S. 5th Street  
Philadelphia, PA 19147

## Outside North America:

•Barricade Books InfoShop  
115 Sydney Road,  
Brunswick, Melbourne  
[infoshop@bedlam.apana.org.au](mailto:infoshop@bedlam.apana.org.au)

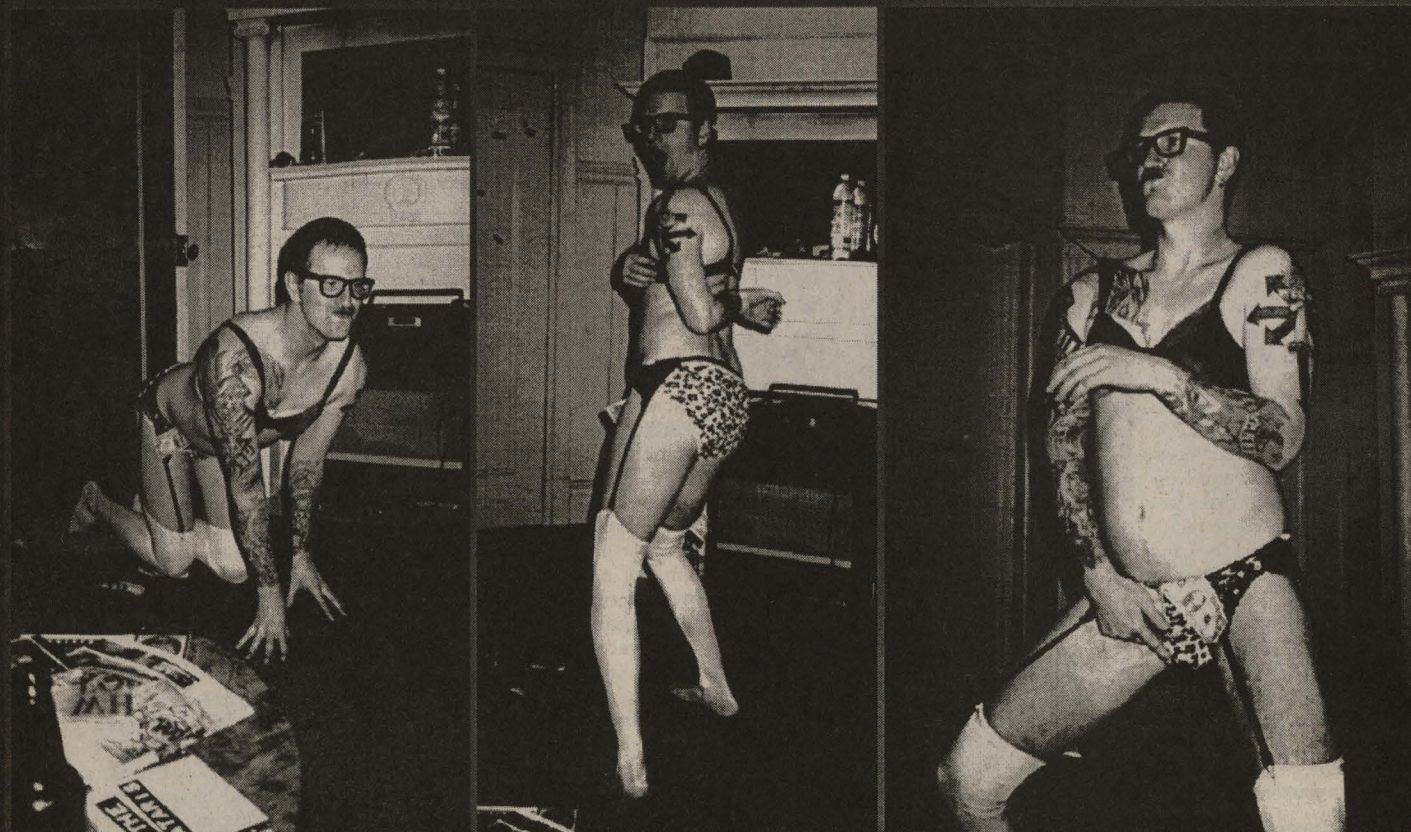
•Black Rose Anarchist  
Bookshop  
583a King Str, Newtown  
Sydney 2042  
[cat@lyst.apana.org.au](mailto:cat@lyst.apana.org.au)  
<http://www.usyd.edu.au/~sfraser/cat>  
•Jura Books  
110 Crystal Street  
Petersham NSW 2049  
Australia  
[jura@chaos.apana.org.au](mailto:jura@chaos.apana.org.au)  
•Emma's Bookshop  
82A Vulture Str.  
West End  
Brisbane 4101  
Australia  
•centro social libertario  
Ateneo Libertario  
Apartado 3141  
E-50080 ZARAGOZA  
Aragón - SPAIN  
•56A Infoshop,  
56 Crampton St.  
Kennington, London  
SE17  
•1-2-1 Center  
121 Railton Rd.  
Brixton, London SE24  
OLR  
•Freedom Bookshop  
84b Whitechapel HighSt.  
London E1 7QX

•Norwich Solidarity Centre  
Unit 13, Muspole Workshops  
Muspole St  
Norwich NR3 1DJ  
•1 in 12 Club  
21-23 Albion St  
Bradford BD1 2LI  
•News From Nowhere Bookshop  
112 Bold Street  
Liverpool LI 4HY

## GERMANY:(only a partial list)

•Infogruppe Hamburg  
Brigittenstrasse 5  
20359 Hamburg  
[ifghh@krabat.nadir.org](mailto:ifghh@krabat.nadir.org)  
•Infoladen Schlagloch  
Klamenzer Str. 17 HH  
D-01067 Dresden  
[infoladen\\_schlagloch@link-dd.zer](mailto:infoladen_schlagloch@link-dd.zer)  
•Infoladen Ansto8/cafe  
Subversiv  
Brunnenstr. 6/7  
D-10119 Berlin  
•Infoladen Bambule  
Schonhauser Allee 20  
D-10435 Berlin  
•Bandito Rosso  
Lottumstr. 10a  
Prenzlauer Berg  
D-10119 Berlin

## Shitworker of the Month: Todd Gullion





•Baobab Infoladen Eine Welt  
Winsstr. 53  
D-10405 Berlin  
•Entweder-oder  
Oderbergerstr. 14  
D-10435 Berlin  
•Infoladen/Rat Pub cafe  
Kastanienallee 85/86  
D-10435 Berlin  
•Kreuzbuhro  
Grossbeerenstr. 89  
D-10963 Berlin  
•El Locco  
Kreuzbergstr. 43  
D-10965 Berlin  
•Nachladen  
Waldemarstr. 36  
D-10999 Berlin  
•Omega 65  
Sparrstr. 21  
Wedding  
D-13353 Berlin  
(Responsible for distributing  
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write to 'distribute')  
•Papiertiger  
Cuvyrstr. 25  
Kreuzberg  
D-10997 Berlin  
(Responsible for distributing  
mail to other Berlin Infoshops,  
write to 'distribute')  
•Rat und Tat  
Liebenwalder St. 16  
D-1093 Berlin  
•Infoladen Zehlendorf/cafe  
chaos  
Machnower Str. 19a  
D-14165 Berlin  
•Squat Villa Eckestein  
Berliner Str. 90  
D-15344 Strausberg  
•Frauenbuchladen/  
"Anarchafeministinnen  
Hamburg"  
Bismarckstr. 98  
D-20253 Hamburg  
•Libert@res Zentrum  
Karolinenstrasse 21, Haus 2  
D-20367 Hamburg  
•Nautilus-Buchladen  
Bahnenfelder str. 68  
D-22765 Hamburg  
tel: (49) 40-380-9537  
•Infoladen ASSATA  
c/o Alternative  
Auf der Wallhalbinsel 27  
D-23554 Lhbeck  
•Autonome Infogruppe  
Schweffelstr. 6  
D-24118 Kiel  
•ZAPATA  
Jungfernstieg 17  
D-24103 Kiel  
•The Prax  
c/o T-stube  
PB 506  
Im Stadtpark  
D-24768 Rendsburg

•Infoladen Flensburg  
Hafermarkt 6  
D-24943 Flensburg  
•Info-Cafe im Alhambra  
Hermannstr. 83  
D-26135 Oldenburg  
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D-33607 Bielefeld  
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D-40233 Dhseldorf  
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D-42105 Wuppertal  
•Laden  
c/o Braunschweiger Str 22.  
D-44145 Dortmund  
•Infobuhro  
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Am F'rderturn 27  
D-46049 Oberhausen  
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Scharnhorststr. 103  
D-48151 Mhnster  
•Umweltzentrum  
Scharnhorststr. 57  
D-48151 Mhnster  
•Zentrum  
Hinter der Sch'nen  
Aussicht 11  
D-60311 Frankfurt a.M.  
•Infoladen Offenbach  
Frankfurterstr. 63 hh  
D-63067 Offenbach

## AUSTRIA:

•Infoladen 10  
Portiersloge  
Wielandg. 2-4  
1100 Wien  
infoladen@giga.or.at  
•Autonome Frauenzentrum  
Frauenbeisl  
Michael Gaismair str. 8  
A-6020 Innsbruck  
•Infoladen Graz  
Schillerstr. 7/19  
A-8010 Graz

## ITALY:

C.S.O.A. = Centro Sociale  
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governing squated  
social center  
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Lamaro  
•C.S.O el Garage  
Via Carlo Tranfo  
San Basilio  
•C.S.O.A Forte  
Prenestino  
Via Federico Delpino  
Centocelle  
I-00100 Roma  
•C.S.O La Strada  
Via Passino 24  
Garbatella  
//www.ecn.org/la.strada/  
•C.S.O  
Laurentinokkupato  
Via Giulianiotti 8 (6° ponte)  
00143 RM  
Laurentino 38  
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•C.S.O Vittorio Occupato  
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•Circolo Culturale Valeria  
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•C.S.A. Murazzi  
Via Murazzi del Po 25/27  
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•C.S.O. El Paso  
Via Passo Buole 47  
I-10127 Torino  
•Centro sociale Anarchico  
via Torricelli 19  
20136 Milano  
mcxxxx@mclink.it  
•Centro Autogestito  
Garibaldi  
Corso Garibaldi 89/b  
ang. via Cazzaniga  
I-20100 Milano  
•C.S.O.A. Sobbalzo  
Via Garesso Imperia O  
I-18100 Imperia  
•C.S.A. Kronstadt  
Via Vecchiora 15  
Casta de Murlo strada  
Vignale  
I-19100 La Spezia  
•C.S.O.A. Arkano  
via Canaletto n.5  
Borgomeduna

I-33170 Pordenone c.p.  
•C.S.O.A. Gramigna  
via MontB n.100  
I-35100 Padova  
•C.S.O. Pedro  
Via Ticino  
I-35134 Padova  
•C.S.A. Ex Emerson  
Via Bardazzi  
I-50100 Firenze  
•Spazio Libertario  
Via Fucini 18  
I-56100 Pisa  
•C.S.A. Macchia Nera  
via s.Michele degli  
Scalzi n. 176  
I-56100 Pisa  
•C.S.O.A. Godzilla  
via dei Mulina n.29  
I-57100 Livorno (LI)

## GREECE

•Squatted Activity Centre  
Po Box 31827  
Athens 10035

## LUXEMBOURG

•Selbstverwalt  
Jugendzentrum  
Letzebuerg 1,  
Place des bains  
L-1212 Luxembourg  
HOLLAND  
•Infokafee de Kolk  
PB 3762  
NL-1001 AN Amsterdam  
•De Invalshoek Infoshop  
Koppenhinksteeg 2  
NL-2312 HX Leiden  
•Infoshop Phoenix  
Stieltjesstraat 38  
NL-3071 JX Rotterdam  
•Infocafe Assata  
Koninginnelaan 1  
NL-6542 Nijmegen  
•Wilde Wereld  
Burgtstraat 3  
NL-6701 DA Wageningen  
•Infoshop Groningen  
Postbus 2107  
NL-9704 CC Groningen  
(Steentilstraat 38)

## BELGIUM

•Centre Libertaire  
65 Rue du Midi  
1000 Bruxelles

## FRANCE

•La Plume Noire  
19 Rue Pierre Blanc  
69001 Lyon

## SPAIN

•El Lokal

C/ de la cera 1 bis  
E-08001 Barcelona  
ellokal@pangea.upc.es  
•Centro Social Libertario  
Coso, 186  
E-50001 Zaragoza

## CZECH REPUBLIC

•Black Hand  
Kafkova 9  
16000 Praha 6 Dejvice  
•Squat Ladronka  
PO Box 223  
11121 Praha 1

## SLOVENIA

•Skrati Retina Metalkova  
Ulice 6  
1000 Ljubljana  
email:skrati@kud-fp.si

## SWEDEN

•Linkoping infoshop, and  
Some Anarchist Hackers  
(Nogra Anarkistiska  
Hackare)  
cardell@lysator.liu.se  
•Bokhandeln INFO  
Tjarhovsgatan 44  
Stockholm

## DENMARK

•Kafa-x Infoshop  
Blagardsgate 12  
DK-2200 Kobenhavn N  
•Autonomt info  
Elmegade 27  
DK-2200 Kobenhavn N  
•Ungdomshuset  
Jagtvej 69  
DK-2200 Kobenhavn N.  
•Nyt Forum  
Badsmandsstraede 43  
DK-1407 Kobenhavn H

## NORWAY

•Blitz  
Pilestredet 30 c  
N-0146 Oslo  
•Bokkafeen &  
Futurum Forlag/Gateavisa  
Hjelmsgt.3  
N-0355 Oslo 3  
gateavis@sn.no  
//www.wit.no/doogie/ga

## UFFA

•Innherredsun. 69c  
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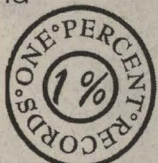
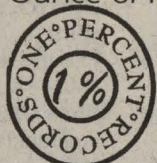
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filter. Tossed and served with slow dirge,  
trumpet solos, lack of song cohesion,  
feedback and more feedback.  
(KS) Maximum Rock & Roll

-Feedback and yelling, yahoo. Actually,  
I liked it. This album is pretty energetic with  
lots of distortion and screams. I'm sure  
they'd also be amazing to see live. There is a  
good deal of material on this record despite  
the fact that it's only a 7", so why not pick  
this up it couldn't hurt. (JZ) Punk Planet

- She- "Called the Downer Boys..." He-  
"Little too advanced to be ape rock." She-  
"Listen to that bass and tell me this ain't  
ape rock." He- "Nah...kinda Crass or  
Rudimentary Peni I think." She- "or Yeti,  
yeah that's Yeti on vocals. listen to that  
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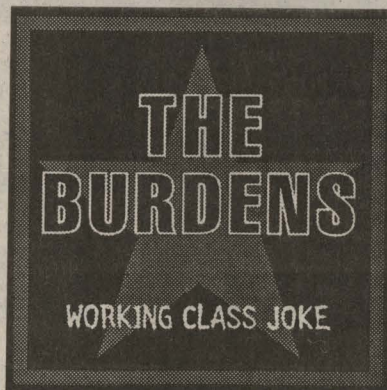
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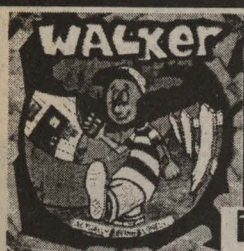
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# GRAND THEFT AUDIO

## NEW RELEASES

**GTA 027 - HUMAN HANDS "Bouncing To Disc" CD** 67 min of highly original Los Angeles art punk '79 - '81. With members of WALL OF VOODOO, DREAM SYNDICATE, and CONSUMERS.

**GTA 028 - ANTI "The Hardcore Years" CD** 62 min of rousing punk from these Los Angeles leaders. '81 - '83.

**GTA 029 - CIRCLE ONE "Are You Afraid?" CD** 74 min of rage from this beyond infamous Los Angeles hardcore unit. '80 - '84.

**GTA 030 - ILL REPUTE "Positive Charged" CD** 74 min of legendary NardCore. Raw and unpolished from '82 - '85.

**GTA 031 - "Atrocity Government Culination" CDEP** 21 min of auditory mayhem from the likes of URBAN DK, THE DREAD, CRIPPLED BASTARDS, and P.E.L.M.E.. Specially priced!

ALL CD'S INCLUDE 16 PG. BOOKLET. GTA 031 COMES WITH AN 8 PG. BOOKLET

\$11 ppd (CA residents add sales tax), \$12 ppd Canada, \$14 ppd World Air. Prices for GTA 031 are \$8 ppd US, \$9 ppd Canada, \$11 ppd World Air thru BOMP! Records. We don't handle mailorder.

Whole Sale Rates are \$8 to stores and \$7 to distros and mailorders + shipping

GRAND THEFT AUDIO, 501 W. Glenoaks Blvd., Suite 313, Glendale, CA 91202 USA (Send SASE / IRC for reply)

We also have releases from these bands : AGNOSTIC FRONT, VOORHEES, SIN 34, RF7, WHITE CROSS, REBEL TRUTH, ADRENALIN O.D., RED SCARE, RAW POWER, CRIPPLE BASTARDS, INFERNO, TERVEET KADET, RATTUS, and more!

MAILORDER HANDLED BY:  
BOMP! RECORDS, PO BOX 7112,  
BURBANK, CA 91505 USA

GTA PRODUCTS DISTRIBUTED THRU:  
BOMP!, K, SOUND IDEA, ROTZ, X-MIST,  
NEW LIFE, TRIBAL WAR USA,  
SUBTERRANEAN, and FFT.



P.O. BOX 17746  
ANAHEIM, CA 92817

**SUPERGIRLS** "not my country" LP/cass/CD

Excellent Melodic punk similar to BAD RELIGION meets the DESCENDENTS. These Texas folks are All-Guys, contrary to the obvious implication of the band name. They also have a 7" on Liberation for \$3ppd.

**V/A TEENAGE KICKS** LP/cass/CD

A reissue of the classic 10" pop-punk comp. featuring mostly ungettable tracks by: 88 FINGERS LOUIE, FYP, THE VINDICTIVES, SQUIRT GUN, NONSENSE, PROPAGANDHI, THE BOLLWEEVILS, SICKO, DONUTS N GLORY, THE PARASITES, RHYTHM COLLISION, AGAINST ALL AUTHORITY, & way more !!

**HOME GROWN** "hate is green" LP/cass/CD

Pop-punk with Ska from these Orange County, CA clowns. Kinda sounds like a cross between NOFX, SCREECHING WEASEL and OPERATION IVY

**DONUTS 'N' GLORY** LP/cass/CD

This debut CD from one of the coolest bands I know! Fast, melodic punk rock with great lyrics! These guys are Southern California's answer to PROPAGANDHI, but better! HA!

BUY OUR  
**SHIT!**

Cheap Prices

CD = \$8 ppd  
CASS = \$6 ppd  
LP = \$6 ppd

FOREIGN ADD \$2

Thank You For  
Your Support!  
Write for FREE  
stuff!!

Coming Soon:  
Donuts N Glory / Nonsense - Split 7"  
Nonsense - LP/cass/CD

AAA album  
this Fall!





# VACUUM DEC.

ARMA CONTRA ARMA	Let No One..	Raw, blazing, heartfelt HC	Lengua Ar	EP	2.75
CAPITALIST CASUALTIES	Dope and War	Still among the best.	Slap A Ham	EP	3.00
CATHARSIS	Samsara	Maturity of experience- even better	CrimeThinc.	CD	9.00
CORRUPTED	Paso Inferior	"One song, longer many LPs	Frigidity	CD	10.00
CRUNCH	(Bubba) x 3 -	Italian unique Hardcore - insane.	Clean Plate	LP	7.00
D.P.P.S.	Urge for Going	Fuzzed out and distorted thrash	Nat	EP	4.00
DEATHREAT	Runs Dry	HC the old fashioned way - 8 songs	Prank	EP	2.75
DISCORDANCE AXIS	Jou Hou	Blinding 2nd LP	Devour	LP	7.50
FORCA MACABRA	Traces the...	Furious multilayered Finnish HC	Crust	EP	3.00
FORWARD	Feel the core...	Death Side/Insane Youth personnel	HG Fact	EP	3.25
GEHENNA	War of the Sons	Compilation early stuff -	CrimethInc	CD	9.00
H.A.F.	Masse Und Rasse	Burly German hardcore	Bonzen	LP/CD	8.50/11.25
HELLNATION	At War with Emo	brilliant, it's a cute litt'l 5"	Slap A Ham	5"	3.00
HIS HERO IS GONE	Monuments...	Finally here.	Prank	CD	6.50
HIS HERO IS GONE	Monuments...	Everything I was hoping it'd be.	Prank	LP	6.50
INVISBL SKRATCH PIKLZ	Vs Da Klamz uv..	SF's most infamous DJ crew	Furious Ostrich	LP	8.00
MAN IS THE BASTARD	D.I.Y.C.D.	53 track collection	Slap A Ham	CD	10.50
MELT BANANA	Wedge	Whoa - they're insane.	Slap A Ham	EP	3.00
MEXICAN POWER AUTHORITY		99 songs, almost all under a minute	Raga. Solider	2xLP/CD	12.25/9.25
RUPTURE	Hate Makes...	Aussies go punk still awesome.	Bad Card	EP	3.75
SERVITUDE	Aparatus	Complex, and powerful political HC	PE/Skuld	EP	2.75
V/A BLACK ARMY JACKET / CORRUPTED		What needs to be said?	Frigidity Discos	EP	4.00
V/A BLOODSTAINS ACROSS SPAIN		Another country gets the treatment	Yeah.	LP	12.50
V/A DEADLY ENCOUNTERS	Spazz/Cap Casualties/Crom/AC/DropDead/C Brnson etc	All Dutch - 1978 to 1983 -	Kill/Agitate	EP	2.75
V/A FEEL LUCKY, SKUNK?"			Look Back	LP	11.50
V/A HARD SOUND	Gob/Noothgrush/Jenny Piccolo/AOS/Benumb/UtterB/etc		Trainwreck	CD	8.50
V/A MAN IS THE BASTARD/MUMIA ABU-JAMAL	Strange pairing - but it works....		Alt Tentacles	LP/CD	6.50/8.50
V/A NO ROYALTIES	Restock - Capitalist Casualties, Charles Bronson, MK Ultra etc		Bad People	LP	6.50
"V/A SOUTHEAST HARDCORE, FUCK YEAH!!"	Asshole Parade, Cavity, End of the Century, In/humanity		Antichrist	EP	2.75
WRETCHED	Lotta Per..	44 track collection - all records		CD	9.50

**\$1 (US) for full list - PRICES ARE - NOT - POSTPAID!!!**

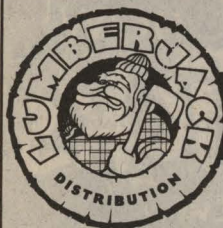
Catalog online: <http://www.interlog.com/~tedwong> Email: [Timojhen@slip.net](mailto:Timojhen@slip.net)

Post Info: EP= 2oz / LP= 8oz / CD= 6oz / Mailer = 8 oz

Ck / MO to Vacuum / Below post rates USA only!!! Others send for sheet

Spec. 4th - \$1.50 first Lb, 0.50 ea add Lb / Priority \$3 first 2 Lbs \$1 ea add. Lb

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THE IF WAS UP  
YOUR ASS YOU  
WOULD KNOW IT  
SILMAN AD

DECEMBER

FRI-19-POWERHOUSE, THE  
HOODS, THE RECEIVERS  
SAT-20-SMOKEJUMPERS,  
BUGHYSTRIKE, ABSEN SPY  
SUN-21-AT, THE CRIMINALS,  
THE FORCE  
SAT-27-JAKE, STICKSHIT, RE-  
SERVE 34

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#6TH ANNUAL FIESTA  
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MORE DETAILS.  
FRI-09-AUNTIE CHRIS,  
BOMB BASSETS, THE DONNAS  
FRI-16-THE MONKEY  
SAT-17 HIS HERO IS GONE

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RUN VOLUNTEER CLUB. NO  
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A: HE WAS DEAD.

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Their 1st 7" "Crack Rock Steady"  
\$3ppd...a classic



Their 2nd 7" "Squatta's Paradise"  
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Infested from Hellcat's  
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Comp.

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V/A "Comp Schmomp" CD - \$10

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Choking Victim Pin - The CV logo  
black on white - \$1

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Must for everyone into real intensity, it  
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CREAM OF THE CRAP - Compilation 10"LP  
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Cause For Effect, Epäjärjestys, Harsh,  
Contradict.

7" 's are \$5 europe/ \$6 world.

10" is \$8 europe/ \$10 world.

Well hidden cash only! No trades!

Ask for wholesale prices!

## TYLYT LEVYT

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FINLAND

Who can tell how many times this American child has gloried in the celebration of the Fourth of July or of Decoration Day when he faithfully honored the nation's dead? Who knows but that he too, was willing to 'fight for his country and die for her liberty,' until

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A 10" Comp. to Benefit:  
*The Central Committee for  
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Featuring:

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COLLEGE!

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CONTRASCIENCE ZINE  
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\$7 ppd. N. America/ \$8World.

\$5 each wholesale- 4 or more.

distros and trades wanted!

[www.flash.net/~pwirz/halfmast.html](http://www.flash.net/~pwirz/halfmast.html)



SEE THE WORLD

SOLD AS NOBLE  
ENDEAVORS.

dawned upon him that those he belonged to have no country, because they have been robbed of all they have produced; until he realized that the liberty and independence of his youthful dreams were but a farce. -Emma Goldman, 1917

# NINE SHOCKS TERROR



debut 7"

Earth, Wind, and the Sheik Throwing Fire  
(x-members of the H-100's, once again, nod  
their heads to the Japanese hardcore gods.)  
\$3.50 or \$3.00 and 2 stamps/ \$5.00 world  
cash or MO payable to Dan Moore  
First 50 Mailorder Customers get limited  
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Distro by Vacuum and Tribal War

Labels: Get in touch for trades.

Bands: Send your demos.

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new 7"

"Shoot you in the head"



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\$6ppd

Sweden

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Explosive "in your face  
punk" from Sweden

Don't miss this 9 song  
masterpiece

Still available the Pricks "Press play  
on tape" 7" \$6ppd world, 35 kr ppd  
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## hard-on RECORDS

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total fuckin streetpunk mailorder

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- Tiger Army "Temptation" 7" \$3.50
- V/A "Chapter 11" 7" \$3.50
- Dropkick Murphys
- "Tatoos & Scallycaps", "split" 7" \$3.50

Shipping: \$1.50, 1st + \$.50 each other.

Abusive Records  
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Clovis, CA 93613

Payable to J. Walther

Labels we carry:  
TKO, GMM, Chapter 11, Headache, Vulture Rock  
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send a stamp for a catalog

"Get Up Offa Yr Thangl!" ★  
SAVAGE MALIGNANT CD  
Debut album out now! Twin-Rock-  
revolution. Two piece wild Beast!

SAVAGE MALIGNANT 7"  
Five song debut EP. Twin-Core-  
Conspiracy. You Fuck Me Up, You Fuck Me Up!

CRISPY NUTS 7"  
Japanese scooter punk kids, burnin'  
white hot - all the way !!

SAVAGE, CRISPY NUTS & COWPAT ★  
T-SHIRTS (black or white, size M)

SAVAGE PINS ★  
(James Brown face, same as T-Shirt)

Cowpatzine #9 finally out !!  
IN/HUMANITY, BLUE TIP, SAVAGE, KARP,  
UNWOUND, KEROSENE 454 etc £1/ \$1

We gotta big catalog for ya. just send yr name and  
address, loads of other labels available. Traders get  
in touch

Bands! Wanted for a James Brown covers LP.  
Interested parties get in touch

PRICES  
(Euro checks B. Shrimpton)  
Euro/ air/ surface  
CD £5/ \$10/ \$8  
7" £2/ \$5/ \$4  
T-Shirt £5/ \$10/ \$8  
Pin 50p/ \$1

COWPAT RECORDS Write!!  
Kingswood Lodge, Gt. Missenden, HP16 9NU. UK

# MAD DRIVER RECORDS

NEW 7" !! NEW 7" !! NEW 7" !!

SPIDER BABIES "Drivin Me Mad" 7"  
Ok, Tim Yo doesn't like them but, believe  
me, they are great !! Three new raw  
garage punk'n'roll songs full of hate like all  
their other shit. A new LP will be out in  
January on Mad Driver Records!

SONIC DOLLS "Electric Man" 7"  
Four brandnew cuts recorded by no one  
else than Mass Giorgini (S. Weasel,  
Queers, Squirtgun...). Great full color cover!

KILLER KLOWN "Shane White Is A  
Friend Of Mine" 7" —They are back!  
Two new songs and a great Iggy Pop  
cover. Their best, buy this !!

I MONELLI "La Mia Ragazza è Una  
Metallara" 7"—Brand new record  
available now! The first 7" by this pop punk  
band that love Ramones and Queers. Six  
fantastic songs!!!!

STILL AVAILABLE! STILL AVAILABLE!

MONSTERS / LIGHTNING BEATMAN  
7"—The Monsters are one of the best  
garage punk band in Europe; Lightning  
Beat-Man is the real son of Hasil  
Adkins, therefor is the king of silly r'n'r !!!  
Two cool band, four great songs for one  
killer 7" !!

KILLER KLOWN "Twist & Fuck"  
2x7"—Best italian garage punk'n'roll band  
, twelve tracks for the killer inside you!  
"...Above average (Mrr # 167)"

IN U.S.A. MAILORDER BY : 360  
Twist, Bomp, Clean Break, Dr Strange, Get  
Hip, G.I. Production, Katatonic, Rhetoric,  
Skull Duggery and Underground Medicine  
DISTRIBUTED BY : Get Hip

labels / mailorder / distributors all around  
the world write for trade, wholesales  
need your help!!!! thanks

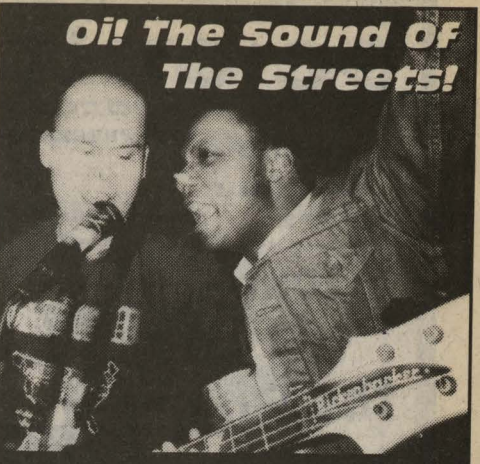
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EUROPE	7"	8 DM
	double 7"	13 DM
WORLD	7"	5 \$
(air mail)	double 7"	10 \$

send cash or a I.M.O. payable to Goti

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SOON OUT : Spider Babies LP, Fifi & The  
Mach III 7", Splash 4 7" and many more....



**DO A RUNNER! #2**  
featuring The Business,  
Oxblood, Vulture Rock,  
Nabat, The Oi! Of Spain,  
First Strike, Bowver 96,  
Bottom Of The Barrel,  
Pingaz, Boots & Braces,  
tons of honest reviews,  
news and so much more!

\$3ppd U.S. / \$4ppd r.o.w. (cash or  
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New York 11202-3523, U.S.A.

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Whenever you're here...



you've gotta stop here:



southern wisconsin's best selection  
of punk: hardcore, garage, emo,  
pop-punk, oi!, ska, crust, indie, etc.!  
also an amazing selection of metal,  
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# oc·cult records

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for four  
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PRESENTS

"Sickest  
of  
the Sick"



GG alin's  
first 10"

1000  
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blank M.O.  
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### pete's comp:



"Pete's Comp:  
Kids in America"

Various Artists

ABC-004 / CD EP / \$6

Collection of cover songs  
by Agent 51, Carter Peace

Mission, the Classified, Dodgeball, Jon Cougar  
Concentration Camp, Spazboy, Swindle, and an all-  
star band. Classic must have!



Spazboy

"Spazboy, Bloody  
Spazboy"

ABC-003 / 7" / \$4

Spazboy strikes again with  
4 clever new tunes with

the same J Church style punk-pop that you love,  
plus a cover of Cheap Trick's "Surrender."

Still available...

"Out of the Bin" video compilation (ABC-001 / \$15)  
and the Classified 10-song cassette (ABC-002 / \$5).

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San Diego's Agent 51 full-length CD!

Prices include postage. Send cash, check, or money order.  
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alphabet@punketc.com • www.punketc.com/alphabet/

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#53 contains The Warmers, Half  
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THIS YEAR, TAKE SOMEONE  
h o s t a g e

FOR THE HOLIDAYS !!!!

TWO BRAND NEW RELEASES :

HR 003 the BLEEDERS, I'm AN  
AMERICAN 7 inch -O.C.'s

best kept secret finally cough up their debut VINYL ONLY  
release, 4 songs, total press of 600 handnumbered all  
colored wax. If you dig (dug ??) the Cadillac Tramps, this  
one's for you, includes a cover of the DAMNED's teenage  
dream and FRANK AGNEW on guitar, AT NO EXTRA  
CHARGE !!!!!!! \$4 ppd \$6 ppd non-US

HR 004 the PUSHERS, hardtimes- 7 inch.

if you ain't heard of them yet, you will, SPENCER  
BARTSCH (x-Shattered Faith) on vox and ROBO(x-  
grabbers) on guitar, 3 killer tunes for VINYL ONLY, press  
limited to 1,000 total THE BAND'S DEBUT RECORD,  
STILL AVAILABLE:

HR 002 STRAIGHT FACED, Revolve 7in,  
THEIR FIRST VINYL IN OVER 4 YEARS !!! 3 Blistering  
tunes all on colored wax, hear why O.C.'s Hardcore  
Kingspins are packing the house with their chaotic blast.  
Total press 2,000 \$4 ppd \$6 ppd non-US

HR 001-BONECRUSHER, the Animal ep  
The END IS NOW !!! 500 on black vinyl sold out, final  
press of 200 on RED and 100 on WHITE wax. Total press  
800. FLIPSIDE called it a must have single, Max RNR said  
"sounds like the STITCHES with a vicious determined  
edge" OUR DEBUT 7 in \$4 ppd \$6 ppd non-US

OR GET THE POGO PACK \$13.00 ppd

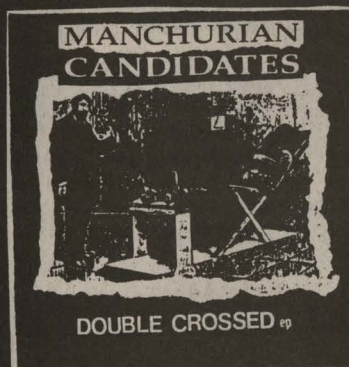
(\$20.00 non US) one of each, ALL different COLORED  
vinyl (includes white bonecrusher, only 100 made)

HOSTAGE RECORDS 7826 SEAGLEN DR.H.B. CA  
92648 cash, m/o's to SURF CITY

Dist thru Revolver/Revelation/Choke hey, Get Hip, 1000  
Flowers, CR Japan, Subterranean we want you too!!

Mailorders, distribs and stores get in touch !!!!!

## Big City



Manchuian Candidates

"Double Crossed" 7"

Brand new record from  
this 5 piece Austin, TX  
band. Full on tight and  
just plain pissed off HC.  
What can I say?.....\$3.00

U.S. orders postpaid. Intl.add \$2  
Well concealed cash or money order.

5006 B GROVER AVE  
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78756

Bastards Records

## DorkBoy Punk Video

Now available on video

Operation ivy punk video zine  
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zine of live shows shot in 88'  
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also includes there very first  
show. Available for \$15 ppd.

Also

Screeching Weasel punk video  
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video edited together also in-  
cludes shows of the Riverdales  
and slugworth.\$15

These two video fanzines are  
great quality and sound.Each  
of them are\$15ppd buy one or  
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SORELLA

MALDESTRA LP

punk rock from italy  
(the 1979 tape never  
pressed before on  
vinyl) i.e. 500 copies

STAZIONE

SUICIDA LP

punk rock/hardcore  
from italy (the 1981/  
83 tape never pressed  
before on vinyl)  
i.e. 500 copies

ALL LP'S \$ 8.50  
each copy

AIRMAIL:

usa: 1 to 3 lp \$ 13

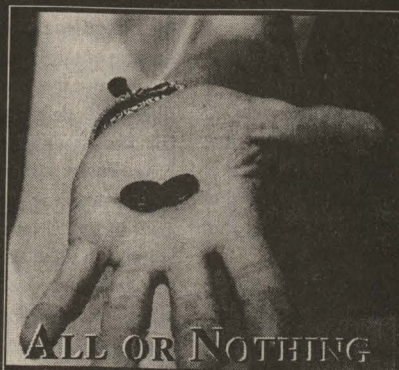
asia: 1 to 3 lp \$ 18

europa: 1 to 3 lp

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## ELVIS AIN'T GONNA LIKE IT 2¢ WORTH



... the new sound of Las Vegas  
**DEBUT 11-SONG CD**  
(former Faction guitarist)  
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Monkey Girl • Beth Lisick

122 pages • \$11.95

Manic D Press • POB 410804 • San Francisco • CA • 94141



Sometimes you come across a song that ceases right at the point it's firing best. Everything is roaring or purring perfectly along, the instruments are gelled, but the mediating factor in its abrupt ending seems to be the song's tantalization, it ellipsis. You get the feeling the band is saying: "See us live if you want more..."

The same can be said for a good poem or story. You read it again and again, wanting more each time. You may begin to read it aloud because the spoken word may sound every bit as good as it reads on the page. I believe every writer worth their salt makes the attempt

to elicit a sense of participation for the reader, just as any good band will try to get a crowd into the music via highly energetic playing and rollicking good fun.

If anything, this sort of interplay makes the case for the overly vituperative term 'art.'

Beth Lisick—"performance poet and urban storyteller"—may not set the world on fire with *Monkey Girl* but there are many good moments. Wry, witty and sometimes hilariously descriptive ("...he comes off semi-attractive in that Tiger Beat, brush cut, crocodile loafer sort of way. That two years out of school, pick up the shirts at the cleaners, got my own flat on Russian Hill way... but this well-scrubbed cartoon was exactly what I needed to cheer me up."), Lisick comes at you as if she was talking with you at a bar, or in a car, driving through one of those hideously boring stretches on I-5 southbound. The irony is that *Monkey Girl's* conversational tone is not only its blessing but its distractions as well. Most of the story/poems are no more than a page and a half which, to me, was a bit disappointing. I don't really know if this kind of truncated, get-in-get-out type of writing is merely the practiced style of performance poets—of which Lisick is one of the better ones—but there were many instances when I thought, "Shit, you're tearin' it up here, keep going. Let it rip for fuck sake!"

And then: Plunk. All done. Onward. It can be a sort of crystal meth read at times, as if you were faced with some twaker with a mouth firmly set on a mercurial cruise control.

Unsavory allusions aside, Lisick delivers stories/poems (or poems/stories—you figure it out) that engage vagary with humor and wink with a shrug at a most pertinent time here at the end of the millennium.

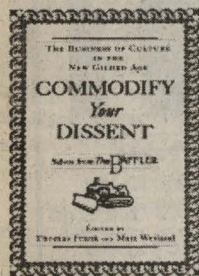
Do I hear the term 'passive cynicism'?

Nah. Just read it. — P.C. Simonelli

Commodify Your Dissent: Salvos from the Baffler • edited by Thomas Frank and Matt Weiland

287 pages • \$15

WW Norton • 500 Fifth • New York • NY • 10110



If you're at all familiar with the *Baffler*, the Chicago-based sorta-yearly journal, you know how great its analysis of corporate culture is. If you're a relative neophyte, like me (I'd only seen two of its nine issues before I read this), then you've got a lot of great reading ahead of you. This collection of the best bits from the first eight issues makes it easy to catch up with the only truly essential journal being published today.

For a collection of essays by over a dozen different contributors, *Commodify Your Dissent* makes a remarkably clear and cohesive statement. It's something

like this: culture has become the economic engine of the global capitalist roadster. The new corporate order is built not on steel, lumber and wheat but on video games, movies and magazines. Because of mass entertainment's increasing

importance, and the corresponding concentration of control over it, agitating for radical social change via mass culture is today a more impotent, more co-optable enterprise than ever.

But this book is also a lot more fun than that sounds. Almost every page is filled with dead-on insights and revelations about subjects that most political commentary either gets wrong or ignores altogether. The first of the four sections, "The Rebel Consumer," is so alive with bitter energy that it feels like the book could leap out of your hands. *Baffler* co-editor Thomas Frank's classic "Why Johnny Can't Dissent," Maura Mahoney's great dissection of the briefly trendy neo-beatnik scene, and Keith White's journeys through the pages of *Details* and *Wired* should be read by every cool-strip habitue in every city in America. Half of the assholes in any given coffeehouse are here, correctly identified as essential components of capitalism's newest mutation. The book's other sections are almost as crackling dealing with everything from "thriving-on chaos" management theory and Quentin Tarantino to state lotteries and "Celebration," the Disney-built and Disney-owned town of 20,000 in Florida. Despite the topical sprawl, it's all seamlessly consistent, with a theoretical framework so sturdy and coherent that it's almost invisible. Oh yeah, and there's an index, a rarity in essay anthologies like this.

If you're at all interested in any of this stuff, even just a little, you need to read this book, and the *Baffler* itself. The current issue (#9), focuses on labor, adding even more kitchen-sink realism to what, in anyone else's hands, would be turgidly flimsy know-it-all musings. It's available from the *Baffler* at POB 378293, Chicago, IL 60637. I'm going to go now, every minute you spend reading this is one less minute you have to read *Commodify Your Dissent*. — Jason Useless

The Heart of Progress: An Illustrated Guide • Paul Klem

60 pages • \$11

Black Crow Books • POB 414 • Station E • Toronto • Ont • M6H 4E3 • Canada



Although there are many truths in this book, they are all truths that I mastered in my angst-ridden adolescence when it was first becoming clear to me how many of my childhood beliefs were lies. These truths are: Capitalism sucks, work is degrading and demoralizing, the media is a tool of conformity that numbs the mind and spirit. In sixty pages of text and illustrations, Paul Klem manages to say nothing more profound than these things which have been stated and restated on every punk record made in the past 20 years.

It's been said that "God is in the details," and indeed, the arrangement of the details is all that separates Macbeth from the latest Sidney Sheldon potboiler. Detail is the main factor that's absent from *The Heart of Progress*, and with it, insight. Klem's text is nothing more than a linked series of slogans aimed at the monstrous system that holds us all in its clutches. There is little continuity of theme between each enraged declaration, so that the text as a whole fails to form an overall pattern that would grant new revelations about why the modern world is the way it is. More remarkable, especially for a work that purports to be revolutionary in intent, there is no hope.

Perhaps this last is not so remarkable after all, it is a common feature of revolutionaries and radicals of all stripes to become so wrapped up in theory that they reduce their beloved masses to abstract symbols more effectively than the oppressive Establishment does. This is precisely what Klem does, page after page, he rants about how dismal the industrialized world is, its crushing conformity, but nowhere does he provide the possibility or even the reason for fighting for an alternative. The masses he depicts seem to be just as monstrous and mean-spirited as the system that oppresses them, and nowhere does he depict a spark of humanity that would make them worth saving. According to Klem, "We are Big Brother watching Ourselves/Media as Propaganda tool/Homoginizing (sic) and Streamlining/The Collective (un)Consciousness/Hiding in the bosom of Humanity/The Maggot parasitic partaking the Host."

It seems that Klem's view is that humanity is but a farcical disguise of



our true parasitic nature. That this should manifest itself throughout the entire book is ironic, since Klem condemns the stance in others: "Citing the Inevitability of it All, we say, /We have no choice, this is Human Nature." But Klem himself gives no reason that it should not be inevitable. All he can do is recite his "litany of horror" and "cloak/[Himself] in Depravity and wear it as a Luminous garment."

The nihilism of this is not only reactionary and contemptible, it's boring. As I said before, I've heard all this before; I can name scores of three-minute songs which cover the same issues with more wit and depth than Klem can manage in sixty pages. All he can provide are self-indulgent strings of anarchist clichés about the rape of the earth, Judeo-Christian hypocrisy, the destructive phallogocracy, and Capitalism gnawing on its own corpse.

Klem's drawings are slightly more interesting than his writing. The pictures are high-contrast black and white line drawings that show the various degradations and tortures that are depicted in the text. They are competent, but not gripping. Underground artists like Peter Kuper and Seth Tobocman have used similar techniques and subject matter to far better effect. That Klem cannot achieve a similar power in his own art is attributable largely to his ideological oversimplifications and less to his technical skill. As with the text, the pictures are emotionally monotonous, expressing the same thing over and over again, until it seems that there's no point in looking at another one; nothing new is revealed, anyway.

Klem's relentless barrage of pessimism and gloom is no more realistic than the treacly platitudes that come out of books like *The Celestine Prophecy*, and in a strange way, they can be said to be ideological kin. Both reduce the volatile dynamics of human nature into neat dichotomies that allow for the formulation of simple moral statements; if *The Celestine Prophecy* is the literary incarnation of Pollyanna, *The Heart of Progress* is Pollyanna turned inside-out, like a glove. The intent of both is to comfort the reader (and the writer) by providing them with an easily-understandable worldview. In short, *The Heart of Progress* makes no progress towards anything, but simply wallows in the status quo. — Chris Hall

**Not Wet Yet • Ian Shoales**

268 pages • \$15

2.13.61 • POB 1910 • Los Angeles • CA • 90078



*Not Wet Yet* presents fifteen years of self-defined cultural sniper Ian Shoales' commentary on subjects ranging from the Gulf War to Macaulay Culkin. Many of the pieces have been culled from work Shoales did for public radio, newspapers and the online magazine *Salon*. Formatted in alphabetized entries, the sarcastic, bombastic *Not Wet Yet* puts the "dick" back in "dictionary." And I mean that in the nicest way.

Shoales is adept at zeroing in on the puffed-up hypocrisy we know and love as American culture. A San Francisco native, he jeers at the official attitude of a city which frowns on graffiti yet has succumbed to the humiliation of a baseball stadium named 3-Com Park. In an entry entitled "Pennies," he talks about the idiomatic worth of copper. "A thought's worth only a penny, an opinion two cents. How American—a thought is worth exactly half that of a thoughtless opinion." Shoales' political commentary avoids the dreary tones of the ideologue, instead making a point by pointing out the absurd. In a 1991 rant on the Gulf War entitled "Punchlines in the Sand" Shoales writes:

"Just last week, at the fiasco in Geneva, Iraqi Foreign Minister Tariq Aziz refused to accept George Bush's letter to Saddam Hussein, saying it didn't contain 'polite language.' Aziz should talk! He opens and reads a letter addressed to another guy? That's not only rude, it's a federal offense. If President Bush had placed postal authorities in Switzerland, the way a far thinking global leader would have, we could've busted the guy and ended our standoff right there. But you can't really accuse George Bush of thinking ahead. He can't even pronounce 'Saddam' properly. You'd think if you were angling to obliterate a guy, you'd at least get his name right."

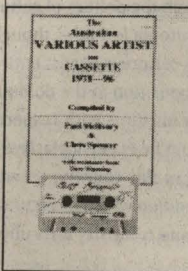
Not all the entries in *Not Wet Yet* are winners. At times Shoales is just coasting, when he stoops to riff off that tired comedic stand-by—the "Do Not Remove" tag on mattresses.) Some of the entries go on too long and/or aren't especially humorous. The "Tonya/Nancy" entry is an epic list of inane analogies comparing the sickly sweet skater with the horsy grin and the rival who had to beat her to beat her. "Tonya is to Nancy as a doughnut to a bagel, white wine to red... Tonya might be a addiction, and Nancy habit, but if Tonya is habit, Nancy is cold turkey. If Tonya is cold turkey, Nancy is a twelve step program, but if Tonya is a twelve step program, then Nancy has always been a teetotaler..." And so it lumbers on for two whole pages like the bizarre hallucinations of a high school student who's stayed up too long studying for his/her SAT's. For me, these sorts of beating-a-not-funny-to-begin-with-horse routines brought on terrifying flashbacks of sitting in front of the TV watching tepid *Saturday Night Live* sketches, gritting my teeth and cursing my pathetic social life. Luckily the few rotten apples don't spoil the whole bunch, and you can always skip one entry and go on to the next.

The entries range from 1982 to 1996 and Shoales addresses this in an introductory disclaimer: "Some of you may complain that this is just a repackaging of material that appeared in my first collection, *I Gotta Go*, spiced up with more outmoded commentary on people and events that have come and gone. To which I reply, 'Okay what's your point?... Think of this collection as a *time capsule*...' Sometimes Shoales has added asterisked updates to the original text which create another level of humor. In a 1983 entry Shoales bemoans the ubiquitous presence of John Travolta's perfect physique, so different from his own pale puniness. In his 1996 addition to the text Shoales notes with glee: "Happily, John Travolta now looks like every other middle-aged guy." However it can't be denied that some of the entries do bear the problem of being slightly dated—not new enough to be cutting edge, too recent to be retro. (Who really wants to read about *Roger Rabbit*?) Though retro-chic does seem to be creeping closer and closer to the current year. I can accept looking to the sixties for style ideas, even the seventies—but Reagan era pop culture is still warm in its grave and we've all started digging it up and cooing over it with nostalgic recollection. All of us except Reagan of course, who can't recollect where his underwear drawer is. Ironically, when he told the Iran-Contra investigators he couldn't remember anything it was probably the one time during his administration that he told the truth. Well, here I go on a snide rambling tangent about our useless society. And I'm usually such an earnest, guileless, sweet sort of girl. Ian Shoales must be responsible for this. If you don't believe me, go read his book. See what happens to you. — Melissa Klein

**The Australian Various Artist on Cassette: 1978-1996 • compiled by Paul McHenry and Chris Spencer**

80 pages • \$15

Moonlight Publishing • POB 5 • Golden Square • 3555 • Australia



A friend once explained, at great length, the reasons why cassettes are the worst format for music, even above eight-track, quad and Victrola cylinders. Cassettes sound bad, they fall apart after a few years, and they're the only format you'll find lying in the gutter along with empty cigarette packs and used condoms. I agree, though there have been hundreds of bands that owe whatever recognition they ever received to their self-produced demo, for better or worse. Most of these tapes never survived more than a few weeks after leaving the dubbing deck, but apparently someone's been taking notes.

*The Australian Various Artist on Cassette* is just what you would imagine, a catalog listing every (?) punk, new wave, and 'indie' cassette compilation released on that continent over an eighteen year period. Listing band names, song titles, artwork, and occasional commentary, it includes around 200 releases to boggle your mind. Although it's an interesting source of funny Australian band names and song titles (I would like to hear Ugly Ugly Ugly's track, "Living in a Sponge" off the "Rim of Hell" tape that they shared with the Iguana Twins and the





Purple Caesars), the odds of ever finding, hearing and enjoying any of these tapes is next to zero. What you're left reads more like a phone book for a city that you're never planning on visiting. I'm not sure if the fifteen bucks is due to the US/Australia exchange rate, but this could have been contained in a xeroxed zine for a fourth of the cost.

Nice idea—maybe it should have come with a cassette or two itself, or maybe an interactive CD ROM. As it stands, it'll fit perfectly in the space between your mother's bound collection of *Martha Stewart's Living* and your father's stamp collection. Get to it. — Jeff A. Heermann

### Notes From Underground: Zines and the Politics of Alternative Culture

Stephen Duncombe

240 pages • \$19

Verso • 180 Varick Street • New York • NY • 10014-4606



It kinda creeps me out.

Being studied like a rare bug under an academic microscope that is. In fairness Stephen Duncombe, author of *Notes From Underground*, is "one of us." The book's title comes from a zine Stephen used to publish, and he is involved in two areas related to zine culture, leftist politics and punk rock. I also agree with much of what he has to say on the subject of zines. But it's still creepy to see things I'm involved with investigated in a scholastic fashion.

Duncombe takes a page from his own analysis to try and make this effort his own by personalizing it. Yet *Notes From Underground* remains a formalistic work. In chapter one he presents his thesis ("...zines and underground culture offer up an alternative, a way of understanding and acting in the world that operates with different rules and upon different values than those of consumer capitalism [...] an alternative fraught with contradictions and limitations... but also possibilities"), then discusses matters of definition, evidence and methodology. He draws the parameters of zine culture in the following four chapters on identity, community, work and consumption. Chapters six and seven delve into what happens when this underground is coopted by the status quo, and the tension in the underground between purity and selling out that this produces. How all this relates to politics comes in chapter nine, followed by a conclusion essentially restating his thesis with a twist, and lots of footnotes. Despite the prominent use of the first person, this book was clearly written by a professor.

Duncombe does a fine job in applying Marx to his subject with respect to alienation, relations and conditions of production, commodity fetishism, etc. He has a knack for summarizing his ideas with vivid one-liners as when he states: "[z]ines foster a community of losers within a society that celebrates winners" or when he asserts: "[s]o long as the politics of underground culture remain the politics of culture, they will remain a virtual politics" or when he concludes: "utopia is a lie — though a necessary one." He is convincing when he contends that zine culture is almost entirely negative, obtaining its identity, activity and community in opposition to the dominant culture. He sharply dissects the contradictions within contradictions with respect to Gunderloy's *Factsheet Five* vs. Friedman's *Factsheet Five*. And he is particularly good at placing zines in the historical context of self-publishing in this country, situating them as well within the context of the American bohemian tradition which he accurately pegs by writing: "[f]or what gives bohemia its love and rage and creativity is its uneasy embrace with the enemy."

Today's vast, variegated zine culture has its origins in San Francisco and punk fandom as Duncombe states, yet he is unable to adequately cover the whole field or to convincingly define either its essence or its overarching features. This forces him to narrow his focus to punk related zine culture, and while he cites an impressive number and variety of zines to prove his points, ultimately he relies upon a zine short list (MRR, *Slug & Lettuce*, *Dishwasher*, and a few others) to stitch together his main arguments. Would his conclusions be different if he had picked a different short list of zines? He also has this annoying habit of throwing out closely

related but by no means identical terms in a confusing thesaurus style. Thus we have the "politics of authenticity," "personalized politics," the "politics of underground culture" and the "politics of culture" following one another in rapid fire, to the reader's potential bewilderment. This becomes highly problematic when he equates by proximity bohemian culture, which he insightfully contends is dependent for its existence upon the negation of the dominant culture, with Gramsci's counterhegemonic culture. Counterhegemonic culture is nothing less than a part of the "negation of the negation," the creation of socialist society and culture.

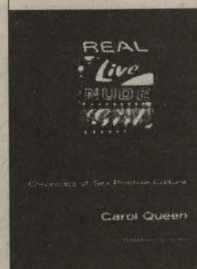
Finally, the contradictions Duncombe sees in zine culture become somewhat suspect once it is learned that of the two great loves in his life—radical politics and underground culture—both bitterly disappointed him. In appraising his current love—zines and 'zine culture—after being burned twice, he waffles between infatuation and distrust. He can write: "[t]he underground [zine] culture is so desperate to ride away from the dominant society that away becomes its only direction" only to comment a few pages later "[a]gainst a world dragging you back, they [zines] keep you moving forward." This ambiguity begs the question, are all the contradictions Duncombe details out in the real world or are some of them only in his head?

These flaws and the book's sometimes pedantic approach aside, *Notes From Underground* is an indepth and thought provoking study of the phenomenon of zines. Needless to say, I agree wholeheartedly with Duncombe that it is crucial to "make a political move up through the underground world of zines," from the negation that is zine culture to the negation of the negation that is socialism. Now, if he'd only get the name Industrial Workers of the World right. — "Lefty" Hooligan

### Real Live Nude Girl • Carol Queen

216 pages • \$14.95

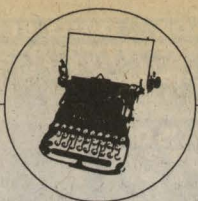
Cleis Press • POB 14684 • San Francisco • CA • 94114



I adore this woman. But to know her is to adore her. And how could you not? Carol Queen must be the busiest woman in San Francisco. Not a single week goes by without mention of something she did or is doing to further the advancement and acceptance of sex and sex workers. As a feminist performance artist, a bisexual activist, a sex educator and a self proclaimed unabashed whore, she puts the positive in sex-positive. Carol Queen is the thinking woman's role model. Attractive, intelligent, butch, femme, boy and girl all wrapped up in a peroxidized package of sincere sexuality. She's a lover and a fighter. Every chapter of her life brings new insight and new contradictions, she constantly questions society's paradigms as she tries unsuccessfully to find her niche, a feminist sex object, a lesbian/bisexual in love with a gay man, an anti-porn activist who's never seen any. But with Queen everything is possible and it makes a lot more sense than what is considered "normal."

*Real Live Nude Girl* doesn't miss a thing. Queen finds and defines the hypocrisy in every community and institution. Bi-phobia amongst lesbian and gays, sexual obsession amongst Christian fundamentalists, feminists delegitimizing sex workers, uneducated medical doctors, dominant submissives and rigidity amongst separatists. Since I do not view sex workers and SM aficionados as deviant, for me, Queen's most powerful points are about gaining acceptance into the queer communities. Understandably, generations of ignorance and hostility take its toll as gays and lesbians desperately try to create "safe spaces" for themselves. But Queen describes how the 20th century creation of "identity politics" or defining individuals by their behavior has caused a compulsory homosexuality far worse than any Kinsey scale. Heterophobia, bi-phobia, and even sexism within the gay male community is prevalent. Bisexuality, since it contradicts everyone's definition of "normalcy" may be the only hope since it exposes that there is no clear boundary between hetero and homosexuality. Recognizing the commonalities we share may be the best way to learn respect and accept our differences. As Queen describes in an incident that occurred at a bisexual conference she hosted:





"To my surprise, bisexual women and men who attended the workshop had a slightly different agenda. As they spoke, it dawned on me that these people, drawn together to share the common experience of a sexual identity, were passing the sexual to talk about wanting to 'come out' as themselves. They wanted to claim all parts of themselves, not just the erotic. Ironically, it was that possibility of sexual acceptance (so often the hardest of acceptance to achieve) that led them to assert the desire to be all of who they were."

For those who do have negative attitudes toward sex, *Real Live Nude Girl* does a superb job in exposing the ignorance and fear that eventually led to the delegitimization of sex work, violence against women and religious fundamentalists fervor against sexual behavior. In one particularly amusing chapter, Queen eloquently points out the obvious hypocrisy intrinsic to anti-sex activists.

"Crusading against other peoples' sexual behavior and images lets them wallow in the very safe form of sexual obsession. I believe that this becomes intrinsic to the way they relate to sex, that their focus on awful, beyond-the-pale sexuality far overshadows the importance of actual body-to-body sex in their own lives. I believe their voyeuristic judgmental peeping on other forms of sex is, in fact, these peoples' sexual orientation."

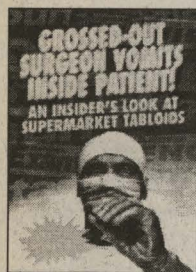
As always, it's do as I say, not as I do.

What I love about Carol Queen is that she keeps us on our toes. In a society that reveres difference, she points out that discrimination is a two way street. And to quote the great Audre Lorde, "You can't use the master's tools to dismantle the master's house." As the movement of nonconformity gains acceptance, we find ourselves creating new sets of rules and modes of dress and behavior in order to label ourselves as deviants. Punks, Castro clones, stone butch dykes, mod prims, leatherfolk all fall into the same trap of believing that the extreme is the only way to send a message. And only those who conform to their set rules will be accepted as nonconformists. In addition, taking pride in how far we can deviate from the norm only legitimizes the very system we are trying to reject. So fuck it all and be yourself. A punk who likes hip-hop, a feminist who loves getting fucked, a lesbian barfly, a gay priest. Just don't be a hypocrite cuz there ain't a dress code for bisexual, pro-sex feminist strippers who fuck gay men, but Queen's out there to remind us that there is always someone queerer. — Catherine Cook

**Crossed-Out Surgeon Vomits Inside Patient!: An Insider's Look at Supermarket Tabloids • Jim Hogshire**

147 pages • \$12.95

Feral House • 2532 Lincoln Blvd • Suite 359 • Venice • CA • 90291



Admit it, you've looked at them as you stood in line at the supermarket. You've picked them up at the Laundromat. You've stolen them from your grandparent's house. You've even bought a couple of them "just for fun." Why are tabloids so appealing? Why does it seem that as you stand in line with your groceries, that these papers reach out and grab you by the throat? Jim Hogshire knows why, as a former tabloid employee he knows the industry inside and out. In *Crossed-Out*, Hogshire reveals all the little secrets about these newspapers and the organizations that run them.

Hogshire traces the history of tabloids back to the English broadsides of the early 17th century. At that time, Jemmy Catnach founded one of the earliest regularly published broadsheets, *The Newgate Calendar* which focused on the happenings at London's Newgate Prison. Catnach discovered early on that his readership loved tragedy. *The Newgate* adapted a "Give the people what they want!" style which continues to be the formula of success for today's tabloids (pain and misery-5).

The first American tabloid, *New York Evening Graphic*, hit in 1924 and focused on reporting the news through photographs and confessional type stories. The man behind the paper, Bernarr MacFadden also invented the "composograph" or altered photos. These photos were employed just as they are today, to grab the readers' attention just long enough to get them to buy the paper. Hogshire also gives the

reader the history of the fuzzy out of focus "caught in the act" type pictures that a large majority of the tabloids still thrive on today. Robert Harrison and his magazine *Confidential* were the first to use these photographs as well as altered photos (cut and paste technique), hidden mics, tape recorders and even strong arm techniques to get stories for his magazine. None of these things techniques are used in today's tabloids though, I mean, that would be lying to the public, right?

Hogshire then compares the mainstream press to the tabs and explains that much of what you read in the mainstream press is presented in much the same manner as it would be in the tabloids. The only difference is that the mainstream press claims "This story is 100% fact." The tabloids never make that statement, and are chastised as being fake and corrupt. In reality the tabloids and the mainstream press are one and the same, a business developed to serve a readership for monetary gain. In fact, in 1988 Time Inc. "joined the fray to buy *The National Enquirer*."

The big six of tabloid journalism are examined next: *National Enquirer*, *Weekly World News*, *The Sun*, *The Star*, *The Globe* and *The National Examiner*. Hogshire details some facts on these tabloids, their huge circulation's, what each paper covers and avoids covering.

While the big six may not all cover the same type of material, they do have one thing in common and that is their desire to sell their paper. And what sells a tabloid... the cover. Each paper put a huge amount of effort into their covers and with good reason, the average tabloid with a 1 million weekly circulation usually has a 20% subscription rate. That low number reveals how powerful the cover is, 800,000 people decide at the newsstand to buy a tabloid, usually based on the cover alone. Choosing the cover can make or break an issue, not to mention a career.

Once past the cover the most important thing is, of course, the writing. Most tabloids base their writing on a handful of different themes and Hogshire examines each of these in detail, filling the reader in on what they will read with these six major story types: Horatio Alger, High Brought Low, Courageous Crips, Fatness fetish, Keeping them in their place, UFO's, and the moral teachings of the tabloids.

Hogshire explains how the tabs use political propaganda that is heavily tilted to the right to attempt to ruin political careers and gain favor with the religious right. The tabs broke the stories of Gary Hart and Donna Rice, Gennifer Flowers and Bill Clinton and Dick Morris. Once printed in the tabs, the mainstream press took these stories for their own. Hogshire shows how the tabs use the Archie Bunker right winger to drum up sales. The most prominent of these is Ed Anger, who was dreamed up to be the white American everyman, by "A skinny Jewish guy named Rafe Klinger in 1981." Hogshire also reveals how former tabloid reporters and contributors have moved to positions of power within the government and so-called legitimate news agencies. The tabs are basically a white, Christian world and if you don't fit in that group... you are open game. Hogshire then goes on to answer the common question, "How, when the tabloids are continuously being sued do they manage to stay afloat?" Simple, they don't lose. The large tabs keep a huge number of lawyers on staff who read and reread every line of each story and look for ways to avoid the lawsuits.

Hogshire profiles the Howard Hughes like Generoso Pope (owner of *The National Enquirer*) and how he ran his tabloid and business. Pope's life could easily lend itself to a tabloid story. He got his start in the work force as a psychological warfare agent for the CIA. Pope's story alone is worth the price of the book, revealing relationships with the government and the mob. Also profiled is Joe Azaria, the founder of *The Globe*, which was founded on \$16 and later sold for \$4 million. Both of these tabs reside in Southern Florida and Hogshire explains why... the mob.

Hogshire closes the book out with actual memos on how the tabloid's writers are trained to write their stories and interview subjects. Included are three pages of notes from the Kurt Cobain suicide story. These notes show, in detail, how a celebrity story is obtained and written.

*Crossed-Out* is a great look at a subject that most Americans just accept as a fact of their lives, a piece of their culture. The book serves as both an expose and a history text, all in all Hogshire's work will both entertain and enlighten. What more could you ask for? — Trent Reinsmith



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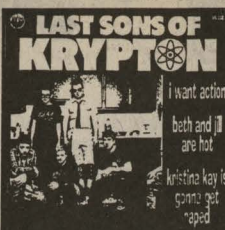
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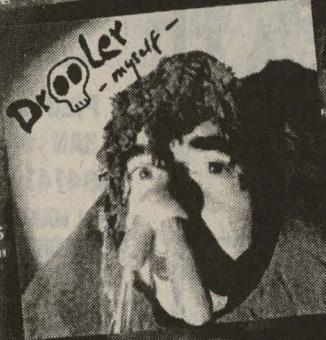
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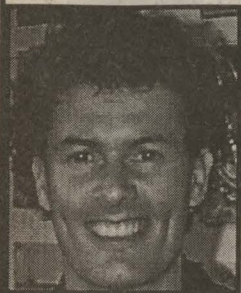
# WHAT'S THE SCOOP?



by Tom and Mundo

This month's question was asked at the recent Epicenter record swap:

## "What's the most you would pay for a punk record? What record would that be?"



**Ingo - 32 from Germany:**

I would pay two thousand for the Sex Pistols A&M copy. There's only twenty five copies of that.



**Kamala - 120 from Mars:**

I'm not a record collecting type person but I'd pay twenty five dollars for each of the early Subhumans singles.



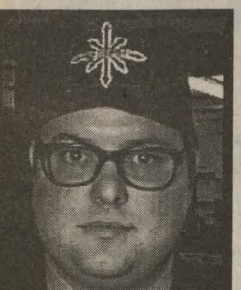
**Spencer - 15 from San Mateo:**

Probably the most I'd pay would be fifteen bucks depending on what it was.



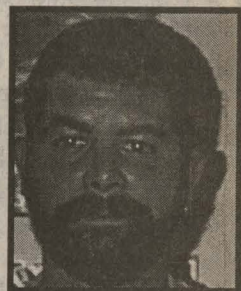
**Mike - 26 from Susan City:**

Fifteen dollars for a Lärm record.



**Brendon - 28 from San Francisco:**

The most I would pay is twelve bucks. I'm kind of a cheap skate. The most I have paid is for an English Dogs record I paid twenty five bucks for. I kind of regretted it.



**Erskine - 35 from San Francisco:**

I paid fifteen hundred for The Sex Pistols "God Save the Queen" A&M release.



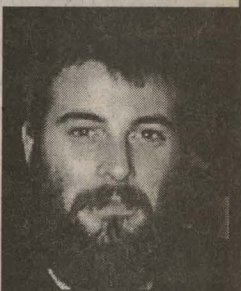
**Veronica - 19 from San Mateo:**

I can't think of a particular record but fifteen bucks is the most I'd pay.



**Emily - 17:**

I paid forty for the first Infest 7".



**Jason - 20 from San Teep:**

I paid twenty dollars for the P.H.C. album.



## READY OR NOT...

here come some new releases!

Well, we're finally caught up on our mailorder... if you ordered something from us and still haven't received it, PLEASE get in touch! Trades are taking a little longer, however, so sit tight.

Here's the deal: we're trying to scale back the distro so we can concentrate on the label (meaning we'll get our new records out faster and keep our old ones in print). We're looking for other distros / stores to unload on, if you're interested, get in touch for cheap wholesale!

**DAMAD** are not broken up  
**IN/HUMANITY** are in Europe

**NEW ON CLEAN PLATE:**  
Agoraphobic Nosebleed 7" (\$3ppd, \$5 world)

### COMING VERY SOON ON P.F.:

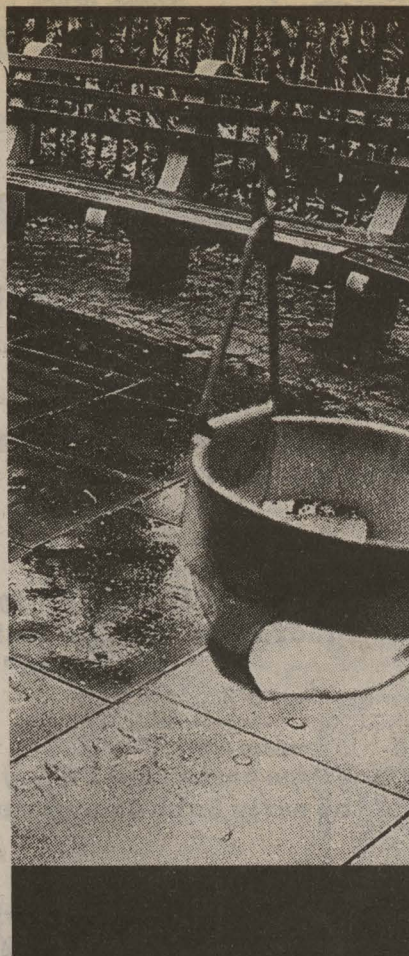
Black Merinos 7"  
Retribution 7"  
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Quadiliacha 10"/CD (split release w/ GoatLord)  
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this LP will feature 16 bands from the southeast: Social Infestation, Cavity, Black Merinos, Cultura Proletaria, Hot Water Music, Retribution, Laceration, One Way, Inept, Palatka, The Cooters, Tank 18, Das Kriminal, Gnosis, Unsettled, Rentamerica, and AssholeParade. WOW!

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- 109. **HAPPY GO LICKY** 21 live songs from '87-'88 CD (E)
- 108. **AUTOCLAVE** 11-song posthumous CD, all previously released. CD (D)
- 107. **BRANCH MANAGER** 'Anything Tribal' \* (C)
- 106. **LUNGFISH** 'Indivisible' \* (C)
- 105. **MAKE-UP** Recorded Live at the Fine China in London 'After Dark' \* (C)
- 104. **TRUSTY** 'The Fourth Wise Man' \* (C)
- 102. **THE WARMERS** self-titled \* (C)
- 101. **BLUETIP** 'Dischord No. 101' \* (C)
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- 14. **DISCHORD 1981** Teen Idles, Minor Threat SOA, GI\*, Youth Brigade (D)
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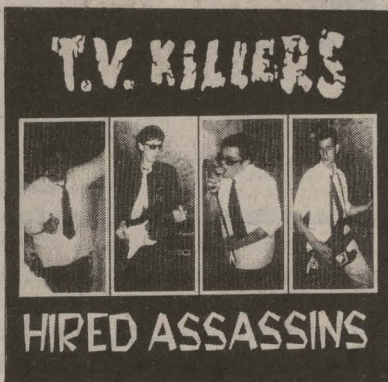


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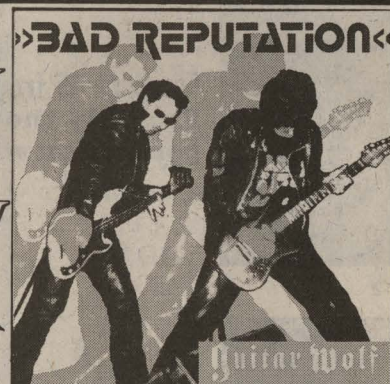


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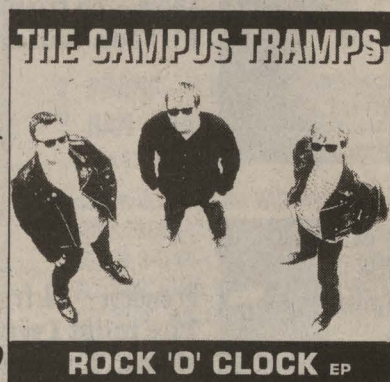
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GUITAR WOLF vs STATICS



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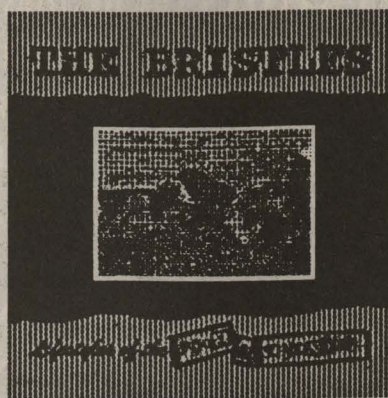


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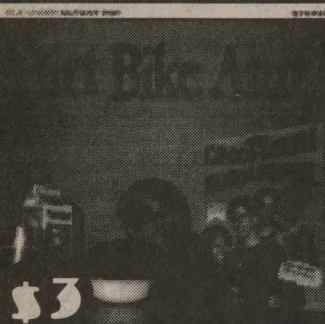
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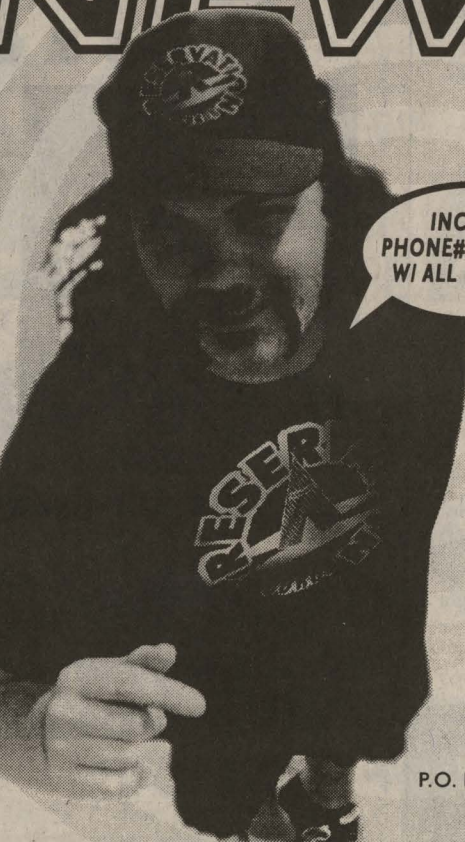
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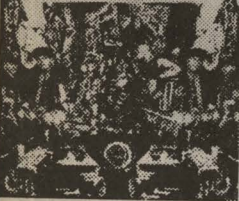
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# MUSIC REVIEWS

Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. Include ppd price when mailing. If possible, send 2 copies of vinyl records (1 for MRR, 1 for the reviewer). We will review CDs, but just CD-only releases. If on vinyl and CD format, send us the vinyl. We are reviewing cassettes again, so send high quality cassette-only releases directly to: Jason Beck, PO Box 2584, Conroe, TX 77305. No reviews of test pressings. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (PB) Paul Barger, (TB) Toby Bitter, (SB) Sara Bonnel, (EC) Enrico Cadena, (MC) Mel Cheplowitz, (RC) Rob Coons, (DD) Dr Dante, (HD) Heather Daniels, (JF) Jonathan Floyd, (BG) Brian Gathy, (TG) Todd Gullion, (LH) Lance Hahn, (CH) Chris Harvey, (JR) Jeff Heermann, (TH) Tom Hopkins, (TJ) Tobia Jean, (KK) Kenny Kaos, (CK) Carolyn Keddy, (MK) Mick Krash, (RL) Ray Lujan, (TM) Timojhen Mark, (HM) Hal MacLean, (AM) Allan McNaughton, (MM) Mike Millett, (RM) Raymundo Murguia, (SM) Smelly Mustafa, (JN) Jah Nell, (BR) Bruce Roehrs, (GS) Greta S, (MS) Michelle Shipley, (SS) Steve Spinali, (AT) Adam Türk, (LU) Leah Urbano, (JV) Jason Valdez, (MW) Max Ward, (RW) Ryan Wells, (SW) Shane White, (CW) Charles Wolski, (JY) Jeff Yih, (TY) Tim Yohannan, (RY) Rema Young.



## THE AC3- "Hey Little Buddy/Got That Baby"

Living in San Francisco, you quickly learn that to succeed in the "scene" you need a gimmick. I guess the same is true in L.A. The AC3's gimmick is that their drummer is four years old. That's cool with me cos he can hold a drum beat. The rest of the music is basic garage rock that can be catchy. (CK) (Hell Yeah, PO Box 1975, Burbank, CA 91507)

## A\$O/LD50 - split EP

A\$O come off with some sincerely played political crust—very much like **EXTREME NOISE TERROR** without being a complete rip off. Song subjects concern voting and victims of violence. LD50 suffers from a *really* bad recording making it hard to appreciate. But if you like your super fast super low-fi, then this is your cup of tea. (TG) (Carved In Stone, Venrayseweg 66, 5961 Ah Horst, HOLLAND)



## AGENT ORANGE - "V.M.Live presents..." EP

Well, well, what to say? I mean, just about everyone has heard of, heard, is aware of, or knows somebody who is aware of AGENT ORANGE. They used to be pretty big a while ago, but, along with D.I. and the ADOLESCENTS (other bands of that same era), they have been trying to grab back at their youth and either cash in, or disgracefully fall victim to just

being shitty after all these years. Oh, and did I mention that this record has "Bloodstains" on it? Well, just like everything else they've either put out or been on, it does. Whoopdy shit! Oh yeah it's live. (AT)

(V.M.L. Records, PO Box 183, Franklin Park, IL 60131-0183)

## AGORAPHOBIC NOSEBLEED - "Victims Of Dogs" EP

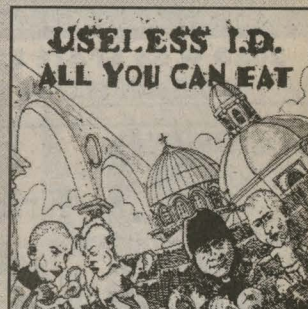
Ok, so this doesn't have the 29 or so fucking songs that their first EP had. Actually this time around they have knocked it down to 12 songs. Are they getting weaker in their old age? I think not. This is the same insanely fast heartstopping grind that put them on the map in the first place. Hey guys where is the lyric sheet? You can't tease us with song titles like "The Executioner vs. The Sodomite" or "The Newly Weds Are Raped" and not give us the words. (RC)

(Clean Plate Records, PO Box 709, Hampshire College, Amherst, MA 01002)

## ALL YOU CAN EAT/USELESS ID - split EP

Man, the late AYCE must be rapidly approaching J CHURCH for sheer volume of material out. They must have 100 releases between the 2 of them. Anyway, that is not where the similarities end on this release. Intentional (?) or not, Devon sounds a hell of a lot like Lance on "Sam & 2 Tv's". Funny indeed. The other song treats us to AYCE's take on grindcore. Just what we needed. USELESS ID clock in with a couple more mediocre pop punk concoctions. This time around, they do sound a little more original, though. I'd only recommend this to fans. (BG)

(Farmhouse Records, 448 Madison Dr, San Jose, CA 95123)



## ANGEL ASSASSINS - "Artificial Limb" EP

Excellent release of dissonant artcore from San Francisco. Five songs with guitar that will cut through you like rusty works, drumming that will throb your head like last nites drink, and bass lines that will make your heart palpitate like on a bad bump of horse tranquilizer. Skip lunch, buy this record instead. (CW) (Hymnal Sound, 1892A Market St., San Francisco, CA 94102)

## ANN BERETTA - "Nobody's Heroes" CD

I saw these guys a couple times recently with HOT WATER MUSIC and they put on one mean hollow body guitar punk rock and roll show. Former members of INQUISITION, these guys crank out RANCID and SWINGIN' UTTERS-type punk rock. Great songwriting for this type of stuff. Catchy, cool lyrics, and just the right amount of variety. In spite of the unoriginal title, a great release. Vinyl devotees wait eagerly. (RL) (206 N. Belmont Ave, Richmond, VA 23221)



# MUSIC REVIEWS

## APOCALYPSE HOBOKEN - "V.M.Live" EP

This is a pretty good live recording, the levels are kind of low and it's a bit flat, but with a good EQ this would sound pretty dang good. Good ol' rockin punk music with lots of energy and awesome vocals. APOCALYPSE HOBOKEN delivers seven songs that can get you dancing. I can just see the crowd going crazy. (HD)

(V.M.L. Records, PO Box 183, Franklin Park, IL 60131)



## APOCALYPSE HOBOKEN/OBLIVION - split EP

I started this record off on the OBLIVION side cuz I'd never heard them before. But I must say these guys were pretty damn impressive. Fast, hard, and at times a little reminiscent of one of my favorite bands, the DROPKICK MURPHYS. Thumbs up for them. Next side, we have APOCALYPSE HOBOKEN, coming through with two great songs that had me read-

ing the lyrics to sing along (well, not out loud cuz then Jen would come in and beat us again). While listening to A.H., I couldn't help but think that this band sounds like FACE TO FACE, especially on "Recipe For Oblivion". Do yourself a favor and buy this. It's definitely worth it. (AT)

(Harmless Records, 1437 W. Hood, Chicago, IL 60660)

## ARMA CONTRA ARMA - "Let No One Deceive You" EP

I'm told that there are members of LOS CRUDOS in this band. There is a bit of a similarity in that this band also sings in Spanish. The hardcore pumped out here is a tad below full out and has a pissed off sound that reminds me a bit of NEGATIVE APPROACH at times, though the distortion and rawness is a bit thicker here. The song "I Want The Word" has incredible lyrics and is one hell of a resistance song. (TH)

(Lengua Armada, 2340 W. 24th St., Chicago, IL 60608)

## ASTREAM - "Jumps, Giggles And Shouts" CD

Sweden is the place for pop punk and pop hardcore. There's nowhere else where that style of music is nearly as relevant. While ASTREAM aren't the best of the bunch, they are really great and better than 95% of American pop punk (and there's a hell of a lot of it here...). Great melodic guitar parts and a singer with a good voice. I think the accent works really well with this kind of punk as well. I even like their cover of "Suspicious Minds" more than F.Y.C.'s. (LH)

(Bad Taste Records, Stora Södergatan 38, 222 23 Lund, SWEDEN)

## AT THE DRIVE-IN - "El Gran Orgo" CD

Funny, I remember them being more V.S.S.-like when I saw them. Just six tunes here. More in the post-emo vein of Dischord influenced punk. Melodic with loads of guitar octaves. Pretty good sounding over-all. (LH)

(Offtime Records, PO Box 220763, El Paso, TX 79913)

## THE AUTOMATICS - "Fortune Teller" EP

I feel both honored and a trifle flustered to be reviewing this, the AUTOMATICS' golden 100th seven inch released. These guys have about 20 billion songs and chances are you've heard at least one of them, so you know what's cooking on this pop-punk slab. I puked, but only a little bit, upon hearing the slower, more doo-woppy title track, but everything else is solid. "I Quit" is the standout, a hyper, two-count, hoedown-inspired tribute to one of my favorite activities. Actually, all of side two is rocking. A slightly different version of the DEVO-esque "No!" appears on this. Quite good, I say. Strap on a bib and dig in. (JN)

(Mutant Pop, 5010 NW Shasta, Corvallis, OR 97330)



## AVAIL/YOUNG PIONEERS - split EP

I did a dance when I saw this record on my list! I bought this the other day and am happy to review it. This split features two bands from Richmond, VA. bands that we all know, and for some, love. AVAIL shines through in true AVAIL fashion and doesn't let me down! Their side consists of two songs, and both are what seems to be an extension of their previously released material. I love these guys, and am happy to have some new songs to listen to. The YOUNG PIONEERS side is not as straightforward for me, and I found it to be good nonetheless. Poppy and toe tappin' can describe the first song. The second, well, I wouldn't consider it a song, it is a guy speaking about something in French. I am sure it is relevant. The third song has a bit of a country music/rockabilly feel to it, and amazingly enough it didn't make me vomit. Overall, this is a great split and is highly recommended. (LU)

(Lookout Records)

## AVENGERS - "Two Black Eyes And A Bloody Nose" LP

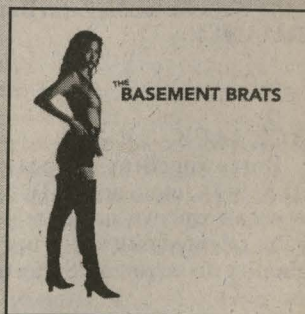
Hard to believe that's the same woman singing that's now (supposedly) the most popular acoustic folk artist in Germany. Who would have thought? The AVENGERS were one of the ruling punk rock bands in San Francisco during the post-qualude/pre-heroin era, and if anything their 'legend' has only grown in the twenty years since. Recorded at their peak, this 'fan club' LP includes a 1978 set at the Whisky a-Go Go with all the hits you'd hope for (as well as "Don't You" and "Kingdom", unavailable elsewhere), and three alternate mixes off the long-gone "The American In Me" 12". Get the self-titled LP first if you're utterly in the dark. (JH)

(Bankrupt Records, no address)

## BASEMENT BRATS - It's All Right/Happy Girl"

One of the many and excellent current wave of Norweigan bands (great scene they have, with above average bands spanning many subgenres of punk). Here, this band turns in one good power pop/punk song, but, unfortunately, the flip is a pop tune that's slower paced and based off a reggae rhythm—not my bowl of blow. (TY)

(\$4 ppd: Rapid Pulse Records, PO Box 5075, Milford, CT 06460)





# MUSIC REVIEWS



**BEATNIK TERMITES** - "Suburban Home/Minute"

"Minute" is an ALL cover and it rules - a great choice for the TERMITES high energy power pop sound. The flip is a DESCENDENTS cover that I can't get into. Maybe it's because I'm so used to the original, but considering the depth of great DESCENDENTS material I'm sure they could have made a better selection. Recommended. (MC)

(PO Box 606121, Cleveland, OH 44106)

**BETTYS LOVE CHILD/RINGWORM** - split EP

This is interesting. For one, it's a Probe release with no sign anywhere of a naked girl. Also, it somehow successfully pairs a melodic fuzz pop band with a dark, slow metal band. Both boast 2 strong tracks each. BLC coming on like a young, moody pop punk version of HUSKER DU. They are really moving along as a band. RINGWORM pull off a cool old C.O.C. cum NEUROSIS blend. They really sound savage (if underproduced) here. Great looking silk screened covers, too. Yet another reason to support the Probe empire. (BG)

(Probe Records, PO Box 5068, Pleasanton, CA 94566)

**BINGIE** - "Love Parade" CD

S'more mid-tempo punk rock n' roll from Sonoma CA. Fairly driving and macho, a surprise after checking out the cover. Guitar driven, of course. Scratchy vocals. This tough stuff is getting harder to describe the more common it gets. This is my type of thing, although, I guess there's nothing really new and exciting about it. Not a bad effort, at all. Go Sonoma, you'll catch up with the Texans, and the cental Atlantic one day! (RY)

(Chapter Eleven Records, PO Box 132, Sonoma, CA 95476)

**BITTER GRIN** - "Get It While You Can" LP

At first, I was drawn into this for its old style melodic punk kick (not to mention it's creative use of keyboards). But this band ain't fine wine, and all the vocal and guitar effects (and wanking) eventually soured my grapes on this. It also treads too close to 7 SECONDS' doomed experiments with pop music for my taste. It's very hit or miss. Anyhow, with a limited run of 444, you probably won't ever have to worry about the prospect of purchasing it. (BG)

(Oil the Boys Records, Zum Bauverein 5, 45899 Gelsenkirchen, GERMANY)

**BLACK JACK** - LP

Borrowing heavily from the early Dischord sound (TEEN IDOLS, SOA, etc.), and THE MISFITS, with some throaty, o-type vocals thrown in, these guys just don't quite pull it off. They're talented musically, but they are seriously lacking in the originality department. Some may like it, I found it sort of ho-hum. (KK)

(Estrus)

**BLACKBIRD** - "Shendaruan" EP

Pretty odd little 7" here. Aside from being intensely political and intellectual, this band has musically developed in directions that can only happen in a place not surrounded by established musical movements in "punk" (Hong Kong). Quirky and jazzy at times, the indulgences only emphasize the more intense moments. Sorta like early DEAD KENNEDYS with poetics replacing the humor. I've got to find a copy of this for myself. (LH)

(Tien An Mien 89, 28 Rue De Soultz, 67100 Strasbourg, FRANCE)



**THE BLAME** - "Missed The Plane" EP

You know, at first when I heard this, I was thinking they sound a tad bit like earlier NEW BOMB TURKS stuff. Which, as I go on, seems to be a pretty good description. The only difference between this band and the N.B.T.'s is that these guys look a little more dorky and plastic. Which makes me think that maybe an even better description would be to compare them to the PADDED CELL. (PADDED CELL being one of the most fake and plastic punk™ bands I know of). Good for a laugh. (AT)

(Skanking Skull Records, 40101 Sherydan Glenn, Lady Lake, FL 32159)

**B-MOVIE RATS** - "Killer Woman" LP

An earful of fun, here. Adrenalin charged, rollicking punk rock. If you've been a fan of NASHVILLE PUSSY or CANDY SNATCHERS you should enjoy this. My only complaint is the recording: fuzzy and distorted, not what it could be. It sounds like a live show with no crowd noise. I imagine this band gives the fans some real entertain to the fullest at their shows. Energy in excess. (RY)

(Dead Beat Records, PO Box 283, Los Angeles, CA 90078)

**THE BRISTLES** - "Lifestyles Of The Poor & Unknown" LP

New Jersey punks play some lazy '77 style that sounds like fun. Gatefold sleeve and lyrics ranging from "Pills And Alcohol" to "Bricks And Bottles". (TB)

(Beer City Records, PO Box 26035, Milwaukee, WI 53226)

**BURN THE PRIEST/ZED** - split EP

I didn't realize until the third song that this was a 33 and not a 45... BURN THE PRIEST sound like early CELTIC FROST. More like the b-side of "Morbidity Tales" where they get a little prog. ZED could almost pass for a XXX sounding band with the screamed vocals. Like if Y.O.T. made a grindcore single. I think both bands would like to be more metal. But the recording quality and surface noise of vinyl keep them raw and rocking. (LH)

(Goatboy Records, PO Box 42098, Philadelphia, PA 19101)



# MUSIC REVIEWS

## THE CANDY SNATCHERS

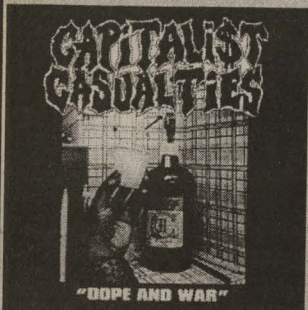


### THE CANDY SNATCHERS - "Dead" EP

This is as good as it gets for a drunken, bloodletting, punk rock Sodom and Gomorrah. Larry May (vocals) and Matt Odietus (guitar) with the help of Sgt. Stash and Willy Johns just tear you a new asshole! These convicted felons have been banned from 36 states cuz they are real shit and clubowners are terrified of 'em! Go see what all the hub bub is about -

some punks feel THE CANDY-SNATCHERS are the best live band in the world! This EP contains one excellent DEAD BOYS cover and two great originals. Buy this record from Andy Slob! (BR)

(Centsless Records, 5945 Monticello Ave, Cincinnati, OH 45224)



### CAPITALIST CASUALTIES - "Dope And War" EP

For at least ten years now, California's CAPITALIST CASUALTIES have been playing their often imitated but never equaled political brand of hardcore. This newest release is as solid as any of their past records. Nine new songs of blistering, fast hardcore sure to open up a few ears and empty a few pockets. Well recommended. (CW) (Slap A Ham, PO Box 42083, San

Francisco, CA 94142-0843)

### CARDS IN SPOKES - "React" CD

This one seems to fall somewhere in between the cracks of pop punk and indie rock, never quite settling on one form for too long. And whereas one could try and tag such names as GREEN DAY, BAD RELIGION, or even PROMISE RING on them, I don't think any would really stick. Let's just say it is upbeat, energetic pop with loads of harmonies, and a healthy sense of irony. No, it's nothing new or otherwise great, but it does a damn good job if you are in the right mood. (BG)

(Allied Recordings, PO Box 460683, San Francisco, CA 94146)

### CHEATER SLICKS - "Forgive Thee" 2xCD

Yeah, this stuff has been downtrodden in recent years like nobody's business, esp. in the post-Mr. Spencer years. But despite that, this record ain't half bad and actually got my goat. This sucker is pretty consistent from track to track in an also fanatical zeal to twist and twitch and still somehow *swing* in its own bizarre way. And underneath all the primevil-white-trash whatever's, there's actually a pretty happening blend of weirdo Americana be it old-timey country, deranged blues, the SHAGGS, it does come through. Actually found myself pleasantly surprised and amused. Naturally I forgot all about in about 20 minutes later (the coming of senility I think) but still... you could do worse, so don't okay. (JY)

(In The Red, 2627 E. Strong Pl, Anaheim, CA 92806)

### CLETUS - "I Ain't Drinking Tonight" EP

Melodic fuckin' punk, that gets the toe a tappin' and the beer a flowin'. Yup, on this EP CLETUS has given us four more songs to fall down drunk to. Plus, there is a GIMCRACK cover, too. Order this now, 'cause CLETUS may not be a drinking, but I plan to. (JF)

(Offtime Records, PO Box 220763, El Paso, TX 79913)

### CLEVELAND BOUND DEATH SENTENCE - "Rumble Seats And Running Boards" EP

At first I thought the cover art on this one was an irritating attempt at copying Aaron Cometbus' PINHEAD GUNPOWDER'S cover art. Later, after staring at the thing for a half hour, I realized the writing resembled the writing in the *Cometbus* zine. This record sounds a little like older PINHEAD GUNPOWDER, as opposed to the more recent stuff that sounds more like "Kerplunk". All bands profits from this record go to the Minneapolis Coalition for the Homeless. If you're into this type of music I'd say that's more than enough reason to purchase this one. (JV)

(THD, PO Box 18661, Minneapolis, MN 55418)



### COCK SPARRER - "Two Monkeys" CD

When you've done one of the greatest punk LPs of all time ("Shock Troops"), where do you go from there? This tries to stay in the same vein. It certainly doesn't have that youthful fire but it's a decent punk record. Like the BUSINESS, they've opted not to "progress" to different musical genres and like the BUSINESS, they don't embarrass themselves years down the road. Good but not great. (RL)

(Bitzcore, PO Box 304107, D-20359 Hamburg, GERMANY)

### CONFIRMED KILL - "...And The Crimes Continue" EP

Animal rights grindcore that shreds. A grammar school health film toned narrator gently explains why animal testing is ignorant and the center of the EP is covered with information such as animal derivatives and names of companies that do not test on animal. The high pitched back up vocals are a bit hard on my ears, but forgivable. (TJ)

(Paank Levyt, 1-2-29 Asahikawa, Yokote, Akita 013, JAPAN)

### CRIPPLES - "Breakdown" EP

First off, this record is a square slab of heavy orange vinyl. I don't like to judge a record by its vinyl, but in this case it gives you some insight. This band is new wave and damn proud of it. They ought to be cos they seem to have a good thing going. The first song, "Breakdown," has a keyboard that sounds like someone farting through a kazoo and then the vocalist croons like a '60s garage rocker. A contradictory sound in some ways, yet it sounds really great. Side 2 has two more songs that let the guitar through and the singer scream. Cool stuff. (CK)

(Pre-Op Records, PO Box 51105, Seattle, WA 98115)



# MUSIC REVIEWS

## CRUNCH - "Bubba Bubba Bubba: The Early Shit" LP

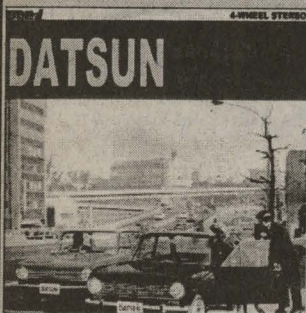
Italian thrash. This LP is their "Ran-Core" 7", their split 7" with the SICKOIDS, and their "Benvenuti Persone!" 7". It's not inherently *bad*, but this is pretty standard fair thrash as there's nothing that really sets this disc apart from any other hardcore/thrash band. But the packaging gets props for a supreme job. (PB)

(Clean Plate Records, PO Box 0709, Hampshire College, Amherst, MA 01002)

## CUSTOMS - "Real Long Gone" CD

This here thing will give you everything this Midwest garage band ever laid down, including the very good "Long Gone" 45 from 1979 that the DEVIL DOGS covered so well. All their stuff has that great '70s rock 'n roll feel that you get from similar bands like the FLAMIN' GROOVIES, LA BANDA TRAPERO DEL RIO, and DMZ (indeed, one member defected to that Boston group according to the notes). It's on the wrong format, but you can't have everything I guess. Hamburger and fries. (RW)

(Shake It Records, 4136 Florida Ave, Cincinnati, OH 45223)



## DATSUN - "Bangerang (There Goes My Ass)" EP

No, it doesn't fulfill the promise of the title. DATSUN are a Norwegian 'drag punk' trio with all the elements - harsh guitars, pounding rhythms, and a wimpy sounding singer (at least on "Ass"). The flip-side with "D.O.R." and the instrumental "Go Datsun Go" is a little tougher and meaner. I can just picture these sitting around a table in a smoke-filled room, deliberating for hours over which Japanese economy car to name their band after. (JH)

(Hit Me! Records, Deichmansgt. 17, N-0178 Oslo, NORWAY)

## DEAD BOYS - "Twistin On The Devil's Fork" LP

This was recorded live at CBGBs in '77 & '78, supposedly transferred from some shitty old tapes the bass player had lying around, and you can believe it. What to say about the DEAD BOYS? They're like the godfathers of snotty punk rock. Stiv Bators was in John Waters' movie, "Polyester", and was also the star in all of Lisa Knight's dreams for a month. This record has a lot of the same songs from "Night Of The Living Dead Boys": "Sonic Reducer", "Son Of Sam", "I Won't Look Back", etc. Pretty shitty sound quality, raucous, lots of fucking-up, some good crowd banter, bottles getting thrown and shit. If you're mad for them, I don't have to tell you to get this. If you've never heard them before, though this LP is definitely raw as all hell, I'd suggest trying to get one of their other records first. (JN)

(Hell Yeah, PO Box 1975, Burbank, CA 91507)

## DEAD JOE - "Shopping For Shooze And Bags" CD

I'm often at a loss to describe tunes such as these without relying on the standard "driving melodic hardcore" phrase. From song to song nothing really jumps out at me and I find each is indistinguishable from the rest. The only standout is the French horn that is used a bit but it isn't enough to separate this CD from the heap of others. I don't think the address provided is going to work. (TH)

(Criminal, The Studio, Bernsdale, Exton Ave., Oakham, Leicestershire, UK)

## DEAD MOON - "Hard Wired In Ljubljana" 2xLP

Extra points for playing in the ex-Yugoslavia, although I can't quite understand the purpose of live albums— "Got Live If You Want it!" this is not. And, the vocals are very Robert Plant, not exactly a compliment. There are some good songs in this double (!) album of sixties-influenced music, but I'd stick to the studio versions. (EC)

(Empty Records, PO Box 12034, Seattle, WA 98102)

## DEATHREAT - "Runs Dry" EP

Eight songs of hardcore from Memphis! This sounds like a mix of every notable Japanese hardcore band from the mid '80s: GAUZE, S.O.B., SYSTEMATIC DEATH, etc., but with the intensity and influence of brutal American bands like INFEST. (PB)

(Prank Records, PO Box 410892, San Francisco, CA 94141-0892)

## DECREPIT - "If You Love Animals Called Pets...Why Do You Eat Animals Called Dinner?" EP

Full throttle crusty thrash attack. Really thick and distorted production on this throws it over the top. Lyrics are about how fucked humans are. Faster than all the mid-paced shit that seems to dominate most crusty-hardcore stuff now a days. Check it, you won't be disappointed. (MW)

(Consensus Reality, 1951 W Burnside #1654, Portland, OR 97209)

## DELAWARE - "Okupirancy" LP

The band's name might give you the impression they hail from the East Coast, but think again. Natives of Slovenia, this foursome has to be admired more for pioneering spirit than necessarily for their songs. Straightforward, mid-tempo punk rock thrives here — minimal production, lots of heart, and a political consciousness that comes through, even if you don't understand a word. (SS)

(Front Rock, PP 48, 62000 Maribor, SLOVENIA)

## DEMONS - "Electrocute" EP

Tough guy hod-rod punk, that ends up landing more in the cheese metal realm. This just rubs me the wrong way right down to the about-as-un-original-as-it-could-be band name. This is the SPINAL TAP of punk bands only they're not funny, and they aren't even kidding. All I can imagine is the strong possibility of the singer wearing a cod-piece and using a lot of pelvic action, and it being really unappealing. (RY)

(Ruff-Nite Records, 3249 Rorer St., Philadelphia, PA 19134)





# MUSIC REVIEWS

## DETESTATION - "The Agony Of Living" CD

First of all, this band is compared to NAUSEA way too much. Yes, each band has a female vocalist and both play tunes well received by the dreaded and spiked amongst us. But personally, that's all the comparison I'd make between the two bands. DETESTATION's music is much more aggressive and never slows down. No potential for goth-metal to develop out of this. Saira's vocals are amongst my favorite in punk right now. Totally harsh and high without being piercing and they flow perfectly with the music. The songs come (I believe) from their demo, splits, EP, as well as two live songs. This is packaged as a 7" EP, and as lame as this may sound, I'd probably be more likely to purchase CDs if they came packaged this way. On one of the best labels of late. (TH)

(HG: Fact, 401 Hongo-M, 2-36-2 Yayoi-Cho, Nakano-Ku, Tokyo 164 JAPAN)



## DIE CRUISIN' - "Night Of Mystery" EP

Wimpy home recorded horror punk that ain't exactly gonna scare anyone, but it does have a degree of charm. Enclosed is an 8 page comic book/lyric sheet. Three of the four songs have "house" in their titles, and three of the four have pretty much the same tune. Despite this substantial lack of originality and fidelity the record was

just quirky enough to win me over. (MC)

(Reanimator Records, PO Box 1582, Ann Arbor, MI 48106)

## THE DIRTY BURDS - "Dirty Shame" EP

All four songs from this girl-vocaled foursome mine the riches of '60s punk with an emphasis on the two-chord riff (as on "She's Through") or the three-chord riff (most of the remaining songs). As you might imagine, the tuneage gets mighty repetitive after awhile. However, I did like the band's bassy-twang guitar song, and the smart-ass lyrics, leading me to suspect that there's room for growth in this band. (SS)

(Damaged Goods, PO Box 671, London E17 6NF, UK)

## THE DIRTYYS - "You Should Be Sinnin'" LP

Cross the drum power of THE SONICS with the guitar/noise energy of TEENGENERATE and the vocal stylings of NEW BOMB TURKS and you know you've got a winner. Didn't think an American band could make rock and roll this punk anymore, but the Japanese have nothing on this. A punch in the face, Michigan style. Too bad about the cliché "it's hip to be sexist" cover art. (TY)

(Crypt, 1250 Long Beach Ave #101, Los Angeles, CA 90021)

## THE DISAPPOINTMENTS - "Sex, Drugs, and Puking" EP

Unapologetic musical celebration of the activities mentioned in the title, combined with the smug cover photos and a general air of frat-boy indulgence would normally have me flinging this record into the freebie bin with nary a listen. However, it does have redeeming qualities in that it is punk as all hell and sounds great. In fact, it sounds almost like it could be the three missing tracks off of CH3's "After The Lights Go Out" LP, except for the overwhelming lack of intelligence displayed in the subject matter. (CH)

(Radio Records, PO Box 1452, Sonoma, CA 95476)

## THE DISCOCKS - "Long Live Oi!" LP

Teenage oi strikes again! Happy, animated punk in a BLANKS 77 sort of style. Very silly BUSINESS cover included. (TB)

(Knock Out Records, Postfach 100716, 46527 Dinslaken, GERMANY)

## DISKONTO/DISTJEJ - split EP

Some of the best stuff to come out of SWEDEN in quite a while. DISKONTO play unrelenting in-your-face brutality hardcore. Great shit, fast and with power, all-out without degenerating into incoherent noise junk. DISTJEJ play just as insane if not more. With ass kicking indictments against male supremacy, these pissed and proud women tear up shit with songs like "Intercourse Is Vivisection", "Right On, Lorena" and "Ladies Room Intruder"—intelligence, anger and passion. (MK)

(Crust Records, PO Box 8511, Warwick, RI 02888)

## DISTORTION - "Brothers Under The Skin" LP

This is some decent oi/punk rock with lyrics about the down-trodden working class and the plight of the poor. The music is at its best on faster tunes such as "Blood Brothers" and "Working Class Man". Some longer songs could have been pruned down, but all in all a respectable release. (BR)

(Oi the Boy Records, Zum Bauverein 5, 45899 Gelsenkirchen, GERMANY)

## DOG ON A ROPE/SANCTUS IUDA - split EP

Gritty, melodic anarchist punk from both bands. The latter of the two grinding out a heavier sound. Very raw and very anti-police. Includes insert with lyrics. (TB)

(\$4 ppd: Dwie Strony Medalu, PO Box 55, 58-260 Bielawa, POLAND)



## DOORSLAMMER - CD

This midtempo melodic pop band mixes their influences well and comes up with a good CD of tasty, rocking tunes. (MM)

(Prisoner Of Consciousness Records, PO Box 29834, Los Angeles, CA 90029-0834)

## DOUBLE FUDGE - "Brown Brown Brown" EP

Grab the whiskey, baby. DOUBLE FUDGE is the perfect band to dance around with a fifth of Jack. Sounding something like the perverse offspring of HICKEY and THE OBLIVIANS, yet with a unique briefness, DOUBLE FUDGE is a winner. Fuck, there's 12 songs on this motherfucker! Not for people on the wagon. (JF)

(Ineptunes Records, 2216 14th Ave W, Seattle, WA 98119)



# MUSIC REVIEWS

## ELECTRIC FRANKENSTEIN - "Fractured" 10"

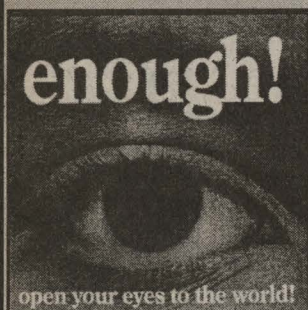
Jesus!!! What the fuck is going on? This is the second month in a row that I get nothing but good shit!!!!!! Man!!!!!! As the whole world already knows, I already think ELECTRIC FRANKENSTEIN is divine!!!!!! This 6 song EP is right up to my standards.... that's right, I said "my" standards!!!!!! I could care a shit about all you pussy ass readers and yer bullshit opinions!!!!!! I review records for my own sick pleasures!!!!!! This record makes me wanna go out and fuck, and that's what it's all about!!!! It's rock n roll man!!!!!! ELECTRIC FRANKENSTEIN rules!!!!!! So fuck off!!!!!! (SW) (V & V Production GmbH, Langrutiweg 20, CH-6330 Cham, SWITZERLAND)



## ENEMY SOIL/CORRUPTED - split EP

Just by saying these two names together in one sentence can start a mass scramble to the record store. ENEMY SOIL kick out 3 songs recorded on what sounds like a 4-track, which makes em sound fucking rad. All you 24-track studio grind nerds can go get fucked. CORRUPTED offer one of the heaviest fucking songs I have ever

heard in my life. Jesus christ, these guys give slow a new name. If you missed em on there US tour, you're a sucker, cuz they annihilated every American wimp that came and saw em. (MW) (HG Fact, 401 Hongo-M, 2-36-2 Yayoi-cho, Nakano-ku, Tokyo 164, JAPAN)



## ENOUGH/ JUGGLING JUGLARS- split EP

Whoa. JUGGLING JUGLARS haven't done any wrong by me in the past, and I think this might even be some of their best stuff. Tuneful, melodic hardcore that doesn't wander into being too wimpy or soft - including some intricate guitar noodling that adds way more than it detracts. Flip is crust from Poland - somber lyrics,

gruff delivery - decent enough. (TM) (\$3 ppd: Filip Majchrzakowski, PO Box 13, 81-806 Sopot 6, POLAND)

## EPÄJÄRJESTYS - "Snykat Tuulet" EP

This band from Finland kicks some serious hardcore butt. Raging dual vocals, thick buzzsaw guitars and a fast four-four beat. Lyrics about environmental degradation, war and politics. Fans of NAUSEA, DISCHARGE and the bands Felix Von Havoc writes about take note. (RM) (No Fashion Records, PO Box 03, CEP 13450-970, Santa Barbara D'Oeste-SP, BRAZIL)

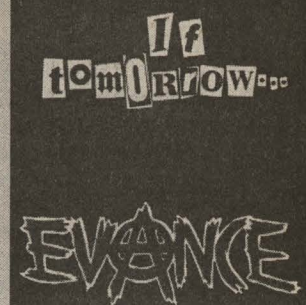
## ERASE TODAY - "Colour Sound And Vibration" CD

This definitely has that English melodic pop punk sound. Hell, ERASE TODAY should be paying Frankie and Co. of LEATHERFACE royalties on this CD, because they sure do rip them off. Still a third rate LEATHERFACE sure beats a second rate GREEN DAY. (JF) (JSNTGM Records, 51 Southbourne Rd., Blackpool Lanes, FY3 9SH, ENGLAND)

## EVANCE - "If Tomorrow" EP

Tight, no nonsense, straightforward power HC punk from Tokyo, Japan. These three songs have excellent production complementing the approach well with loud and full yet clear and smooth sound quality. The guitars and vocals crackle with just enough natural distortion. This record is over before you know it. Overall, a very good and consistent record! (MK)

(221, 3-19-12 Koegi-Kita Suginami-Ku, Tokyo 166, JAPAN)



## F.I.O.M. - "The Way Ahead Is Very Narrow" EP

Fast, crazy hardcore from Japan is all I can say about this. Well, not really, i just needed a good line to start out with! FOIM are speed core all the way, but the guitar solos set them apart from the rest. (LU)

(Forest Records, c/o Hideyuli Okahara, Ceramica 2 #301, 2-1-37 Minami, Kokubunji, Tokyo 185, JAPAN)

## THE FELLs - LP

I'm all for the FELLs, so when I say that their debut LP doesn't live up to seeing them play I mean it well. Maybe it's the production - a little too polite and squeaky-clean, with the guitars mixed low and the vocals right up in front. Maybe I'm just not playing it loud enough. Straight-ahead post-highschool p. rock in the vein of the STATICS, INHALANTS, or maybe your mom. Contains eleven originals and one carefully buried WEIRDOS cover. (JH)

(Estrus)

## FISTICUFFS - "Apocalypse Now" EP

The best record sleeve art this month, and believe me there are no runner ups. FISTICUFFS sounds like a cross between POSITIVE STATE, East Coast HC, and the ever mounting chorus of instigating voices in your head that sometimes leads to one taking drastic actions. Cool samples from guess where? That's right, "Apocalypse Now" of course. Cut back on the posy imported stouts and buy one of the best releases I've reviewed this year. (JV)

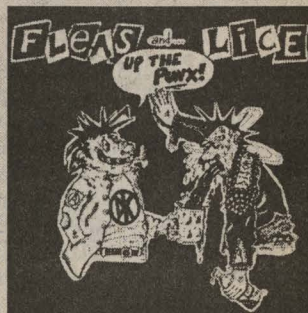
(Mother Box, 60 Denton Ave., East Rockaway, NY 11518)



## FLEAS AND LICE/ASSRASH - split EP

FLEAS AND LICE provide a relentless guitar/drum attack with shouted vocals in the energetic drunken-anarcho vein. The lyrics are political, the music overwhelming. ASSRASH is somewhat less melodic with a thick layer of crust and garbled vocals sticking on the top. This contains proper lyrics railing against organized religion (BR)

(Profane Existence, PO Box 8722, Minneapolis, MN 55408)





# MUSIC REVIEWS

## 50 MILLION - "Whisky Eyes/Sleepover"

Pressed on nifty smoke colored vinyl, this Austin band plays a kind of garage punk that's hard to resist. "Sleepover" is a teenage ode to trying to get a girl to do exactly that, a catchy tune with personality, feedback, and some cool distortion on the high end; the flip is a darker, wilder treat, the aural equivalent of a drunk, or maybe a hangover, that's so garagy you can almost hear your parents complaining. I liked it a lot. (SS)  
(Probe Records, PO Box 5068, Pleasanton, CA 94566)

**FAT MAX**

## FORCA MACABRA - "The Traces The Machine" EP

Another steamroller from these Finns - seven songs, and nary a single opportunity to catch your breath. I'm sold on their production - it's got that classic distortion that turns mere guitars into a whirlwind (think DISCHARGE) - separating the full time from the temps. No ideas about lyrics etc - they provide a address for a free booklet... imagine you'd get the scoop

there. (TM)

(Crust Records, PO Box 8511, Warwick, RI 02888)

## FORGOTTEN REBELS - "Tomorrow Belongs To Us" CD

This extremely rare 12" is finally re-issued. Classic Canadian punk circa 1978. A great record from way back. Well worth your dime for the CD of the original EP but the rest of the bonus tracks, 15 of 'em, are bad quality sound wise. Pretty worthless, I wish more of their great stuff was tacked on but it wasn't so I'll take what I can get. (RL)

(Others People's Music, PO Box 227, Stn P, Toronto, ON, M5S 2S7, CANADA)

## KIM FOWLEY - "Outlaw Superman" LP

I've never been convinced of KIM FOWLEY's (frequently) self-proclaimed genius, but he's certainly been involved in some pretty wacky stuff, from THE HOLLYWOOD ARGYLES on. There are a couple of nifty intros on here, THE GRAINS OF SAND classic garage stomper "Goin' Away Baby" (+ less known B-side), some other songs of varying rockingness, and a lot of sick cheesiness, most of which I like. Ultimately, those who are into sick novelty songs (and there are a number of us out there) will want this - just don't by any means expect a "Back From the Grave." (DD)

(Dionysus Records)

## GACY'S PLACE/SEVEN FOOT SPLEEN - split EP

This is a split EP of two grindcore bands. SEVEN FOOT SPLEEN, out of North Carolina, give up two tracks. Their first track, "Without Thumbs", starts out impossibly slow, then ends unbelievably fast. Their second track blazes at a million miles an hour. GACY'S PLACE, from Australia, commit themselves to three tracks, all played at a blistering pace so fast you barely know what the fuck is going on. Awesome release. (CW)

(Spiral Objective, PO Box 126, Oaklands Park, SA, 5031, AUSTRALIA)

## GERM ATTACK - "Microkiller" CD

I knew that NOFX was ripping off someone, but I just couldn't remember who. Finally it came to me, the band's called GERM ATTACK. They're from Germany and I have this theory that Fat Wreck is cloning these guys then signing 'em to the label under names like LAGWAGON and NO USE FOR A NAME, etc. They sound a little like WIZO crossed with ...BUT ALIVE with AXEL SWEAT. I like the fact that ...BUT ALIVE sounded like a more musically eclectic Fat band. If you can afford CDs, then you're probably rich anyway, buy 'em all! (JV)  
(Wolverine Records, Benrather Schlobuffer 63, 40593 Dusseldorf, GERMANY)

## GLUECIFER - "Shitty City/Max's Kansas City"

Straight out of the ELECTRIC FRANKENSTEIN school of rock-n-roll. It sounds great, but so similar it would be easy to fool a casual listener. But it's got everything I look for in a band: good melodies, guitars up front and a cool sounding vocalist. The ode to Max's kind of makes me cringe, though. (CK)

(Hit Me Records, Deichmansgt. 17, N-0178 Oslo, NORWAY)



## GLUCIFER - "Respect To....." EP

Here is some more cock rock from Norway to rock your boring little world. This EP contains a smoking original cut going by the name of "Dambuster". In the vein of fellow countrymen TURBONEGRO or NEW BOMB TURKS, it rides heavy on the rock part of punk rock (just the way I like it!). Could have done without the B side version of "Cat Scratch Fever", though. I'd rather hear THE NUGE do that! (TG)  
(Bad Afro Records, Poste Restante, Kobmagergade Postkontor, Kobmagergade 33, 1000 Kobenhavn K, DENMARK)

## GNOB/NOBODY - split EP

Well, NOBODY did nothing for me, but that's just my opinion. Ultra slow, moody, dark, kinda stuff that is for all you hardcore fans that are goth. GNOB are total spastic freak-core. Weird-ass time changes with 20 million things going on at the same time. Pretty rad. You know these guys were the obnoxious, spazzo-freaks in school. I guess both bands compliment each other by representing two extremes, but GNOB walk away with the trophy. (MW)

(123 South Ave, Newport News, VA 23601)

## GROUT - "To Live Without Knowing The Answers" EP

This is cool. Australian hardcore with a fierce metal/old school influence. BLACK SABBATH comes to mind at times, so does AGNOSTIC FRONT. Two thumbs up for this one! (LU)  
(PO Box 7, Linfield 2070, NSW, AUSTRALIA)



# MUSIC REVIEWS

## GUN CLUB - "Early Warning" 2xCD

A twofer collection of "...rest of" GC stuff, with most material originating from the unarguably best lineup circa the "Fire Of Love" LP. However, be warned: half of this collection is a bunch of Jeffrey Lee's home recordings consisting of just his yodeling and acoustic guitar and thus has dubious value to the non-fanatic. But to make up for that, there's also about 13 live tunes which in recording and performance is damn good (as opposed to the spate of bad GC live recordings that seemed to come out by the bucketloads more than a few years back) and again consists of tunes from the stellar 1st album. Rounding out the package are 5 tunes which sound to be demos for this selfsame album and is okay but actually not as good as the final versions. Worth it for the live stuff, but still not the definitive end-all collection that it could have been. (JY) (Sympathy)

## THEE GUTMONKEYS - "420" EP

You know at every punk picnic/barbecue, there is that one band that plays really dumb non-offensive songs. You know, the band who you enjoy 'cause you've got a burger and beer in hand and anything remotely punk would sound great at the moment. Well, THEE GUTMONKEYS are that band, except I don't have a beer just a dumb keyboard, and I suddenly realize just how bad THEE GUTMONKEYS suck. I bet they don't give a shit if they suck, too. (JF) (Acme Bastard, PO Box 327, Fairfield, CA 94533)

## H.A.F. - "Masse Und Rasse" LP

Powerful rhythmic hardcore from Germany. Rolling, lurching tempos and waist-deep basslines power aggressive, spiraling, HELMET style riffs and faster, more melodic, upbeat attacks. Squalls of guitar noise and feedback permeate the mix, adding to the feeling of panic conjured by the urgency of the embittered vocals, and reminding me slightly of DEAD AND GONE. One song is an uncredited cover of "At The End Of The M1," which I know because WAT TYLER did it, although they may have covered it as well. Seems totally out of place here, too. Their style is all over the place, but this is one intense record. (AM) (Bonzen Records, PO Box 26, 10413 Berlin, GERMANY)

## HARDSHIP - LP

Amazing hardcore release from out of Portland. Musically sounding a bit like ECONOCHRIST. Lyrically, some of the best stuff I've read on a record sleeve in quite some time. Dark songs about late nite truck driving, alcoholism, and betrayal that don't end up sounding cliché or derivative. Two excellent POISON IDEA covers thrown in for good measure. (CW) (Roundhouse Records, 1727 Hawthorn, Portland, OR 97214)



## THE HATE BOMBS - "Ghouli Girl/She Bit Me"

Garage band that's... pretty decent! That is, it rocks. Actually sounds more like the general perception of "The Estrus sound" than most of the bands on Estrus these days - go figure! (DD) (Baby Doll Records, 2160 Mineral Spring Ave #7C, North Providence, RI 02911)

## HECK - "Agression" EP

Japanese punk rock with that very rough, screeching female singing a la early CRASS but of course more trashy and less politico in nature. Almost sounds like the old Rough Trade aesthetic (ie LAURA LOGIC, SLITS, etc.) stuffed into a blender and pureed with doses of FLIPPER. Clunky and some may say pretty damn annoying, but in typical Japanese style comes off as something that grows on you like a hairy mole... I think my point is clear. (JY) (Ride On, 31-20 Chigusadai, Aoba-Ku Yokohama-City Kanagawa 227, JAPAN)



## THE HELLACOPTERS - "Payin' The Dues" LP

All I can say is heavy!!!!!! I haven't heard a "new" record this over the top in quite a while!!!!!! ....this is some straight up heavy rock n roll..... no doubt about it!!!!!! Wonderful production!!!!!! I can't believe this record passed the MRR inspection and made it into my bin, I mean there ain't one bit of pussy in this record at all, unlike about 90% of the other records that come through this place..... This puppy comes complete with slick packaging; gatefold cover and an extremely sexy shot of the band with their shirts off, hair on their chests, and iron crosses around their necks..... kinda like that MC5 record, but the MC5 were ugly, the HELLACOPTERS are good looking!!!! pressed on a solid purple vinyl..... I'll spare any comparasins....why bother, anybody that reads a record review to find out if something is good is a fool, just as foolish as the opinionated reviewer..... so fuck this whole lot!!!!!! This record stands alone!!!!!! Straight up, rip roaring rock!!!!!! Music to get your cock sucked to!!!! (SW) (White Jazz, Box 2140, 103 14 Stockholm, SWEDEN)

## HELLKRUSHER - "Doomsday Hour" LP

Nice gatefold package, though unlike a lot of Skuld releases, the graphics are so predictable it seems a bit of a waste. Regardless, this long lived UK political crustpunk band belt out 17 tracks, which unfortunately struck me as being a few too many. Nothing wrong with the style, but it became a total blur by the end of a side - I can't imagine listening to both sides in succession. Perhaps another band that could do awesome singles, but who run out of steam over a full LP. Taken in small doses, great stuff! (TM) (Skuld Releases/Profane Existence, PO Box 8722, Minneapolis, MN 55408)

## HELLNATION - "At War With Emo" 5"

If the title doesn't sell ya, then the music will. There's 8 songs crammed in this little platter'o'thrash. All of 'em are masterpieces with crazy time changes and no letting up on the speed. This fucker left me out of breathe and wishing this was a double LP. Guaranteed to kill all wannabe spocks on sight. Check it out or end your miserable life right now, emo kook! (MW)

(Slap A Ham Records, PO Box 420843, San Francisco, CA 94142-0843)





# MUSIC REVIEWS

## HELLNATION - "At War With Emo" 5"

Well, if it's a war you want, HELLNATION, I hope you're prepared to fight! We will fight you on the land, we will fight you in the air, we will fight you in the thrift stores. We will never surrender! Prepare to feel the sting of our white belts and the confusion our poetic lyrics blasted at you night and day, Waco style. (TH)

(Slap-A-Ham Records)

## HIGH RISE - "Psychedelic Speed Freaks '84-'85" LP

Why do I really, really, really like GUITAR WOLF? Taste aside, really aside, it's because I bought a shitty sounding bootleg of this Japanese band's first LP at Epicenter several dozen moons ago, brought it home, and was set up to be bowled over by the wave of screen-shredding distortion laid down by a couple of BLUE CHEER-lovin' heads from Tokyo who played out amazing guitar shit that sounds like all the excessive wanking of the '60s guitar 'gods' boiled down into the pure form from which they strayed: totally alien punk blues. Anyway, that was the first LP. This one is exactly the same. "Cycle Goddess", "Induced Depression", "Like Death", all heavier and truer than a thousand corny, boring-as-fuck grind bands. These guys went on to release a couple more records on the wrong format that are just as good. Limited to 600, jeez. (RW)

(Time Bomb, Toporo 51 Bldg, 2-18-18, Nishi-Shinsaibashi, Chuo-Ku, Osaka 542, JAPAN)

## HIS HERO IS GONE - "Monuments To Thieves" LP

It's hard for me to imagine that someone wouldn't be familiar with HIS HERO IS GONE by now. Shit, out in the Bay Area their patches may outnumber AMEBIX patches, which is no small feat. Amazingly, this second full length falls into the same category as their first; a required listen for those who are interested in hearing hardcore pushed to its limits. As a son of the South, I'm always interested in hearing lyrics which effectively confront the problems found in that region, especially when the band isn't wasting their time looking for a word that rhymes with redneck. The title track and the song "Cavities" are some of the best I've heard to attack the particular forms of racism and poverty of the South. Live, this band actually performs all of their songs in a manner which suggests they believe strongly in them, a rarity today where so many bands have the nerve to stand still when playing supposedly "angry" music. (TH)

(Prank, PO Box 410892, San Francisco, CA 94141-0892)

## HORACE PINKER - "VML Live" EP

Twelve minutes of punk rock recorded with mics in the crowd. The music is fine, but the recording leaves a lot to be desired and the pressing quality is poor. This should be of interest to fans of the band. (MC)

(VML, PO Box 183, Franklin Park, IL 60131)

## MIKE HUDSON - "Unmedicated/" 45

Holy fucking shit!!!!!! Mike Hudson's voice sounds so much better now than it did with the PAGANS!!!!!! Wow!!!! Boy, I gotta tell you, this 45 rocks.... I got my cock out in my left hand while I'm typing this review and blasting it on the headphones!!!!!! Mid-tempo rocking here kiddies.... no lightning speed macho small dick bullshit. The sleeve failed to mention who Mike's backing band is, but whoever they are, they get two dicks up from me!!!!!! Nice solid production here.... very heavy!!!!!! This won't make Greg Lowery's 1997 top 100 pick, but that just goes to show you that this is a great record!!! (SW)

(Sonic Swirl, PO Box 770303, Lakewood, OH 44107)

## IGGY POP - "Heroin Hates You" CD

This is pretty fantastic. Fourteen songs from 1979 live at the legendary punk club, The Stardust Ballroom. Great band including Brian James from the DAMNED and Glen Matlock... Good sound quality as it's from a live radio broadcast. Great raw sound quality. (LH)

(Other Peoples Music, PO Box 227, Postal Stn "P", Toronto, ON, M5S 2S7, CANADA)

## INFEKTA - "Modlgie Sie" EP

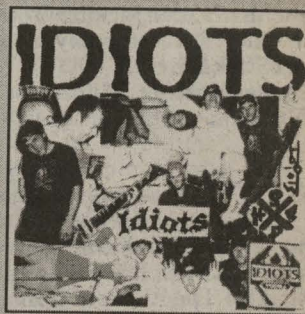
Exceptional "grind" hardcore from Poland. Good production and a sufficient amount of breakdowns make this a generally more pleasant and interesting listening experience than that of many of their western European and north American equivalents. The music has more of a solid song foundation that reminds me less of gloomy crust coated speedmetal and more of the powerful hardcore punk of the early '80s. Interesting lyrics about, capitalist domination, "generation X" youth culture manipulation, and vegetarianism. Good stuff. (MK)

(\$3 ppd: Filip Majchrzakowski, PO Box 13, 81-806 Sopot 6, POLAND)

## THE IDIOTS - "Fools" EP

Serious beer drinkers with '80s style heavy hardcore with strategic "mosh breathers" within the songs. If the singer Boom (of the late LEGION OF DOOM) didn't have the tendency to have too many lyrics for the riff, making a few songs off beat and majorly punk, these idiots would be pretty generic. Between the old school packaging and the generic thrash, I can almost feel the sweat and smell the stale beer stench of the pit. Their opener, "Fools", and excellent sound bytes between songs raise this slab slightly above mediocre. (HM)

(Beer City Records, PO Box 26035, Milwaukee, WI 53226-0035)



## THE INFECTED - "American Disaster" EP

Here are six no frills punk blasts from the Wisconsin band THE INFECTED. This has a strong '80s influence to it. On the inside band shot, I count one double bass drum kit, one mullet, one BLACK FLAG patch, one mohawk with beard, two long hairs, one beer, one leather jacket with own band painted on, and one Charvel guitar, possibly pink. Music fits the picture. I like it. (TG)

(Beer City Records, PO Box 26035, Milwaukee, WI 53226-0035)



## JARHEAD/BIONIC MAN - split EP

JARHEAD deliver guitary drunk rock with mid-tempo sing-songy choruses like "I'm just a drunken loser" and the metal-ish "we're only here for the pizza and beer". Their sloppiness and incomplete packaging proves what a good time drunk rock band this is. BIONIC MAN are more stern and confrontational with two tunes in the MINOR THREAT vein and the third tending towards FUGAZI.

(Bionic Man, 5207 Iroquois St, College Park, MD 20740)



# MUSIC REVIEWS

## JUDGMENT DISORDERLY/HAIL KEFT - split EP

JUDGMENT DISORDERLY from Japan kick down 5 tracks of really fast hardcore that just didn't have any life or excitement to it. HAIL KEFT from Sweden bombard your ears with a wailing guitar attack similar to Japan's BARRICADE. Not bad, but not great either. (RC)  
(MCR Co., 157 Kaiagu Maizuru, Ktoyo 624 JAPAN)



## K.G.B. - "Die Lady Di" EP

The insert says that the A-side is "a black humor sarcastic ironic masterpiece," but since I nicht sprachen ze Deutsche, I'll just have to take their word for it. It certainly makes the grade musically, and the two schlager-songs covered on the B-side (including the infamous "Balla Balla") are incredibly stupid and bubblegummy, meaning of course that I like it! Incidentally, this is the German

band that's been kicking around since the early '80s, not any of the other KGBs (or any of the CHOSEN FEWS, NOMADS, OUTSIDERS, etc.). (DD)  
(Hannes Koerber, Münzgasse 13/3, 72070 Tübingen, GERMA-  
NY)

## KILL YOUR IDOLS - "Change" 12"

Keeping old school HC alive and well with crunchy vocals and plenty of bite. Influenced by early sXe, full of youthful energy and tough breakdowns. (TJ)  
(None Of The Above, PO Box 654, Farmingville, NY 11738)

## KULTRA DIMENTIA - "Ausserfunktion" 2xEP

How do I say generic or crappy in German? I don't want to be mean but I really don't think a double single was necessary in this case. But I must say the little METALLICA acoustic breakdowns are good for a chuckle or two. Give up on punk and just be a metal band, I bet you would rock (well maybe not ...) (TG)  
(V.E.B. Records, Neustiftgasse 68, Wien 7, AUSTRIA)

## LA SECTA - "Memories Pt. 1" CD

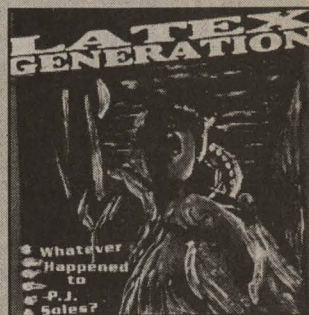
A collection of recordings from this Spanish rock and roll band who fall somewhere in the void between garage and hard rock. They play slow and dirgy and cite THE STOOGES as their influence then go cover THE KINKS. (CK)  
(Hell Yeah, PO Box 1975, Burbank, CA 91507)

## LACERATION/BAD ACID TRIP - split EP

The LACERATION side of this is fast grindy hardcore, and is along the same genre as SPAZZ, DROP DEAD, and BLACK ARMY JACKET. I also find it interesting that this is a three piece, and one person plays the guitar, bass, and also sings. Hmmm.... The BAD ACID TRIP side is even faster, and I think I now have a head ache from listening to all these records. And pleasantly enough for my headache, the second song isn't as fast, but it does have a lot of creativity to it. (LU)  
(Agitate c/o Richard Ramos, 11479 Amboy Ave., San Fernando, CA 91340)

## LATEX GENERATION - "Whatever Happened To P.J. Soles?/ Come Along Sorry Ass, We're Going Places"

Two great melodic punk songs. The first is a HUMBERS-like tribute to the star of "Rock-N-Roll High School" and "Carrie". The b-side is more of a TRUSTY sorta pop punk-ish tune. Still, played with more energy than most of that genre. Great single. (LH)  
(One Foot Records, PO Box 99, Albertson, NY 11507)



## LENNONS - "Rache Für Elvis" LP

Germany's LENNONS hit the big time, with an LP apparently recorded after one too many helpings of overripe Bratwurst and a full case of diet Fanta. Fourteen tracks of retarded punk rock that involves themes of love ("For You", "The Girl From The Obituary Notice"), hate ("Barefooted Through Hell", "Excesses In The Charnel House"), and religion ("The Kiss Of Judas"). Musically it's happy, upbeat stuff with occasional keyboards and noodling guitar solos. Es passt. (JH)  
(Incognito Records, Senefeldstr. 37A, 71076 Stuttgart, GER-  
MANY)

## LICK 57's - "Dingbat" EP

The seems to be a cool little label from Texas. DYNAMITE BOY is cool and so are these guys. Doing the harder edged pop punk works for all parties invovled. Catchy with raw production. Somewhere in between RHYTHM COLLISION and early FACE TO FACE. Good stuff. (RL)  
(Offtime Records, PO Box 220763, El Paso, TX 79913)



## LOCKJAW - "A Lesson In Hate" CD

Young, white and angry. Moshcore from Buffalo, New York. Very manly. (PB)  
(\$10 ppd: Upheaval Records, 23 Donegel Pl, Hamilton, ON, L9A 4Z6, CANADA)

## LONE WOLVES - "Eat Ya!" LP

One of the worst records I've heard this year! How about that! Terrible singer with a permanent snotball in his throat, long wanky songs and shit shit shit shit oozing from the speakers. I feel bad saying this, because I really am just a softy. I kill you scum! (RW)  
(Helter Skelter Records, 00162 Ple Delle Provincie 8, Roma, ITALY)



# MUSIC REVIEWS



## THE LONG GONES - "Heads Or Tails" EP

Just looking at this I knew I'd like it. Plain paper stock pic sleeve without much fuss, four tracks recorded in somebody's basement in the Midwest. It did not disappoint. Four extremely catchy cuts of raw, faster-paced, straightforward, traditional (old school?) punk rock, not unlike THE NEW BOMB TURKS. Un-

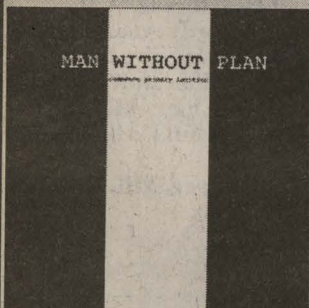
polished and with a sense of urgency that will leave an impression. (KK)

(Shake It Records, 4136 Florida Ave., Cincinnati, OH 45223)

## MDC - "Live At The Fireside Bowl" EP

This is some live oldies but goldies from the annals of MDC. I don't like this record at all. The recording includes about 50% drunken blabbing between songs, and besides you can only hear like three audience members. It makes it sound like those depressing punk shows where no one's there. "John Wayne Was A Nazi" is a such a punk classic that it's impossible to fuck up, but if you like MDC at all, you will want to save your duckets for either a decent full-length record, or see them live. This is like the worst of both worlds. (GS)

(V.M.L., PO Box 183, Franklin Park, IL 60131-0183)



## MAN WITHOUT PLAN - "Commence Primary Ignition" EP

Decent emo pop punk stuff that reminds me of FRACTURE with a bit of ALL like riffing. Some good stuff on this four song EP, although the "Is She Really Going Out With Him" cover could have been kept off this. (RL)

(\$2 ppd: A Punk Walks Into A Bar Records, PO Box 254, Rye, NY 10580)

## MANCHURIAN CANDIDATES - "Double Crossed" EP

Although I'm not able to nail down any key semblance between MANCHURIAN CANDIDATES and bands like HERESY, HIS HERO IS GONE, and MAN IS THE BASTARD, they definitely play into the better aspects of all of the aforementioned. Devastating hardcore with rhetorical lyrical banter from Austin, Texas. (PB)

(Big City Bastard Records, 5006 B Grover, Austin, TX 78756-2630)

## MARSHES - "Pox On The Tracts" LP

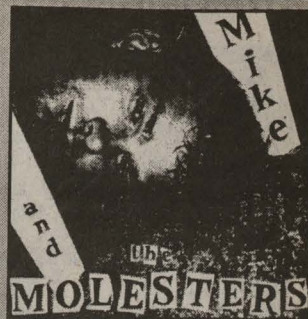
These folks sound like a cross between BAD RELIGION (especially vocally) and an emo-core band. May be a little too in between a pop punk band and a powerful emo type band. Good for what it is but nothing that blows me away. (RL)

(Dr. Strange)

## MIKE AND THE MOLESTERS - "Get Ya Back" EP

When I hear the vocals, I can visualize their drunken singer in a raised beer salute spilling Pabst all over the stage. Probably cuz he was like that at a show or ten. The MOLESTERS crank that loose, old, punk rock-n-roll stuff sorta like the NEW YORK DOLLS meets MAKERS. Decent debut. (HM)

(Little Deputy Records, PO Box 7066, Austin, TX 78713-7066)



## MISDEMEANOR - "Juvenihilism" CD

This Canadian bands sounds like they should live in Southern California. They've got Oi's, harmonizing vocals and that So Cal pop punk sound. Their band photo's show them wearing SNFU t-shirts and RANCID patches— how telling. Most of there songs are just silly rants about punks being stupid and stuff like that. Same old, same old. (HD)

(Misdemeanor, 11207 48th Ave, Edmonton, AB, T6H0C8, CAN-ADA)

## MR BUBBLE B AND THE COCONUTS - "Convertible Music" CD

Mixing catchy rock with fast pop punk, this German band does their damndest to grab your attention every time you start to lose interest. Pretty interesting songs, played with all the necessary enthusiasm and energy. The production is a bit quirky at times, but it's still a pretty good release. (BG)

(Wolverine Records, Benrather Schlossufer 63, 40593 Dusseldorf, GERMANY)

## THE MULLENS - LP

A Texas garage band that has nearly perfected the '60s influence stance. The songs sound good, catchy and authentic. I would definitely like to see this band at the Purple Onion with many beers under my belt. (CK)

(Get Hip Recordings, PO Box 666, Canonsburg, PA 15233)

## NEWTON GRUNTS - "Day Of The Jakey" CD

What are you looking at? The cast of Trainspotting have formed a band and they're starting something with you! Hyperactive multi-vocalled punk rock, with traces here and there of Oi, ska and DEAD KENNEDYS style hardcore, but spiked with all the angst and fury that only being fae Fife can provide. You can hear the chewy stuff from the bottom of the Buckfast bottle catching in their throats as they storm through 12 tracks of alcoholic debauchery with a nice little ABBA cover for closers. Not too shabby. (AM)

(PO Box 14469, Glenrothes, Fife KY7 4YA, SCOTLAND)

## NO FRAUD - "Babewatch" CD

The lamest cover art this year, with far too many runner ups. Maybe I'm going to too many shows and losing my hearing, but I like this release far too much. NO FRAUD sound a little like BLATZ and a smarter (though probably not drunker) version of DRAIN BRAMAGED. There's a cool cover of the DEAD BOYS' "Ain't Nothing To Do", which reminded me of a SICK PLEASURE song whose title escapes me. (JV)

(\$8 ppd: Kevin Allesee Records, PO Box 2510, Pt. Charlotte, FL 33949)



# MUSIC REVIEWS

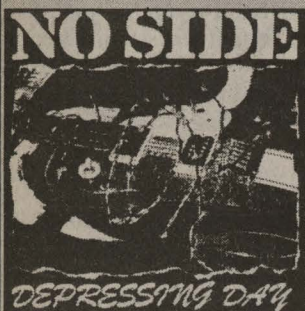


## 9 SHOCKS TERROR - "Earth, Wind And The Sheik Throwing Fire" EP

If you must know, this is the H-100'S with a new vocalist, and just like the H-100'S, these guys fucking kill. They amazingly recapture that early '80s thrash sound, reminiscent of the hardcore that came out of Boston. You'll be checking your calendar to make sure it's still 1997. They have a

fascination with old wrestlers and the cover's got a rad picture of The Iron Sheik. Fuck yes. (MW)

(River On Fire Records, PO Box 771296, Lakewood, OH 44107)



## NO SIDE - "Depressing Day" EP

This is great punk record. Simple, fast, and fucking tough. This reminds me of the "This Is Boston Not LA" era GANG GREEN, except just a touch slower. Excellent! (RC)

(H:G Fact, 401 Hongo-M, 2-36-2 Yayoi-Choi, Nakano-Ku, Tokyo 164 JAPAN)

## NOBODYS - "V.M.Live presents" EP

Don't be frightened by V.M.L.'s reputation for less than good sound quality or your natural tendency to like stuff that sounds more 'alternative' than punk™ (if that is in fact the case), this is fast, hard, and everything I ever wanted in a record. Ten songs for the price of whatever comes on a seven inch, and, oh yeah, they sound like the fast, pissed off East Coast shit I've been hyping for months. Sounds a little like the NOBODYS, no wait I'm stoopid; buy this! (JV)

(V.M.L. Records, PO Box 183, Franklin Park, IL 60131-0183)

## NOFX - "All Of Me" EP

Now I've heard a lot of rip-off bands in my time, and I have to say... this has got to be the most blatant LAGWAGON rip-off band I've ever heard in my life. Of course, that doesn't much surprise me, them being on Fat and all. Two fast, melodic, nasal songs that aren't that bad if you can tolerate them ripping off all those poor Fat bands. They should be ashamed of themselves, ripping off a band like that and putting it on limited (to 8,000) pastel green vinyl. Buy this record so Mike can get some new funny license plates. (AT)

(Fat Wreck Chords)

## NO USE FOR A NAME - "The NRA Years" CD

Puffy, pathetic, pop punk interspersed with a few harder tracts that aren't as bad. This band has the longest intros, sometimes they fool ya into thinking that they have a decent song. Some catchy bits, but overall weak. If you for whatever reason like this band then go ahead and get this. (TJ)

(Golf, PHD Unit 15, Bushell Business Estate, Hithercroft, Wallingford, Oxon, OX10 9DD, UK)

## OUT COLD - "Warped Sense Of Right and Wrong" CD

Everything I thought this'd be - nimble, catchy hardcore. They've never been models of sophistication, OUT COLD manage to keep the spirit of 'proper' East Coast hardcore alive (none of that mosh crap Victory keeps claiming is the "real" thing)..... short, hoarse and unapologetic. It's a bit more polished for them in both look and sound, but if you've seen their early material, you know that's no insult! Great stuff. (TM)

(Kangaroo Records, PO Box 441, Dracut, MA 01826)

## OXYMORON - "The Pack Is Back" LP

It's a tough call with this band. Their two singles are hands down classics. With their first LP I thought they had slipped a bit and this release reaffirms that. There are some great songs here, as is the case with their last album. Like that release though, they fall into using the same intro-verse-big chorus-verse formula and by the time you listen to the first couple of songs things get redundant. Also, they tend to get a little too fancy shmancy with the song writing on a couple of the songs. With breaks and changes every few seconds I began to think they were gunning for the "METALLICA of Punk" title. Maybe they should have taken the best songs off this and put out another single. (RM)

(Knock Out Records, Postfach 10 07 16, 46527 Dislanken, GERMANY)

## PAINTED THIN - "Still They Die Of Heartbreak" CD

Great pop emo core stuff with wordy vocals a la J CHURCH. Lots of octaves and offbeat phrasing give this a sense of punch. Good, raw production too. Canadian stuff that has a powerful looseness that works just right like WESTON or FRACTURE. I've never heard of these guys but I'd love to hear more. Very cool. (RL)

(Endearing Records, PO Box 69009, Winnipeg, MB, R3P 2G9, CANADA)

## PARIAPUNK/FINAL BLAST - split CD

Complete discography of two old French bands from the mid-eighties doing some very generic "peace punk". Nice packaging with extra large booklet, featuring history, lyrics and current commentary from band members. (TB)

(\$8 ppd: Boisleve, BP 7523, 35075 Rennes, Cedex 3, FRANCE)

## THE PINKERTON THUGS - "The Pain And..." CD

The THUGS have developed a slightly more mature approach with less slogans and more anthems than their "...Pursuit Of Shit" EP. The THUGS have also beefed up production which enhances the punchiness and dynamics of their aggressive anarcho-punk tunes. The few dashes of acoustic guitars and whispered vocals provide the only comic relief within this intense product. Even their two SPRINGSTEEN/PINK FLOYD-ish acoustic numbers are stern, passionate and potent. Superior punk rock, a requirement for youngsters to the scene. (HM)

(VML, PO Box 183, Franklin Park, IL 60131)



# MUSIC REVIEWS

## POWER OF IDEA - "Hyper Yellow Trash" LP

By being a reviewer for this zine, I have been introduced to quite a bit of music that I otherwise never would have checked out. POWER OF IDEA is one of the bands. Hailing from Japan, these folks rock hard with great female vocals and pretty insane music. At times it is fast, and grindy, then it will slow to be a bit new school and poppy. They mix a lot of genres to form their own which is always a plus in my book. (LU)

(Tribal War Asia Records, JH 549, 825 Ishihata, Mizuho, Nishitama, Tokyo, JAPAN)



## THE PRICKS - "Shoot You In The Head" EP

Fast straightforward bouncy hardcoresque music, complete with screaming vocals and breakdowns, that really grabs your attention. With song titles like "Retarded Ronnie", "Shoot You In The Head", and "Fuckface", this Swedish band seems mean and pissed off, but actually their music is a bit more upbeat than their song titles. Not half bad. (HD)

(Hard-On Records c/o Janne Elfsten, Kjellingatan 16,692 38 Kumla, SWEDEN)

## THE PRIDE - "...And The Glory" CD

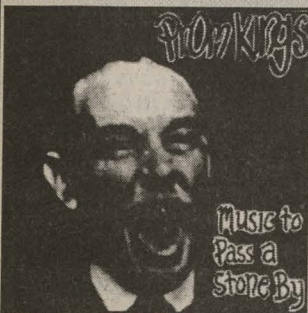
Punky street rock from Belgium featuring lots of heavy metal guitar bits and some odd song titles like "Two One-Way Tickets To Paradise" and "Princess For One Night". Very buoyant vocalist sings in English and the band's "Fresh & Burning" EP is added for bonus tracks. (TB)

(Walzwerk Records, PO Box 1341 D, 74643 Kunzelsau, GERMANY)

## PROJECT/CONTROL - split EP

CONTROL has a super political anti-government sentiment to their lyrics, which are yelled almost rap style over a combination of fast and slow four chord style punk rock. PROJECT slows things down quite a bit, as male and female vocals rant over thick grindy hardcore. Both these bands seem really pissed off at the status quo, which is of course cliché, but still necessary. (HD)

(Incorrigible Records/Counter Attack Records)



## PROM KINGS - "Music To Pass A Stone By" EP

Vocals like a German shepherd with a throat infection and a ski pole up its ass. Old-style pit punk. Kinda amateurish. Snotty sophomoric lyrics and attitude. Not bad, though. Eight songs on a 45! It reminds a tad of FEAR. Passable. (RY)

(Town Hall Records, PO Box 974, Harriman, NY 10926-0974)

## THE PROSTITUTES - "Can't Teach Kids Responsibility" LP

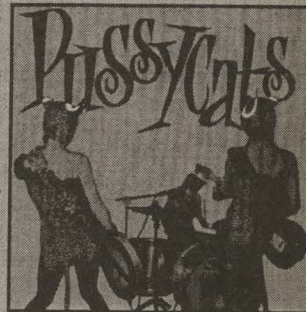
The first song on side A of this LP is a rousing CRUMBS type song, "No Good." I love this song so much that the remaining thirteen were a little disappointing! If I hadn't heard "No Good," I would say that the balance of the record is consistent, musically, with kind of suburban lyrics ("I Don't Get Girls," for example) over top of medium speed eighties-style punk tunes. Great bratty attitude, and pitworthy. If you liked their 45's, you'll like this LP even better. (GS)

(Pelado Records, 521 W. Wilson #B202, Costa Mesa, CA 92627)

## PUSSYCATS - "Chick-A-Boom" EP

An all-female trio that's a bit more peppy than run-of-the-mill garage outfit, owing more to late '70s punk than '60s garage. Three songs, all good, all varied in tempo, maybe a trace too much of guitar leads. Out of Spain, in the tradition of LAS VULPES. (TY)

(Hell Yeah, PO Box 1975, Burbank, CA 91507)



## RELIANCE - "Refused" EP

Earnest, passionate hardcore in a melodic straightedge kind of way, like GORILLA BISCUITS meets DAG NASTY. I'd maybe lump them together with a band like FURY 66, I'd say they were traveling a similar, and welcome, path. (AM)

(Possible Problem Records, PO Box 59854, Potomac, MD 20859-9854)

## RETODZ - "340 Six Pack" EP

Philly eh.. dudes who look like your average convenience store clerks doing a somewhat slowish garage-bound (in more ways than one) old school chunka-chunka punk rock with many references to beer and cars. Again the old Mutha Records comparison rears its ugly head (old Jersey punk label who had a lock on that East Coast silly-offensive punk-rock). Side two brings us a more hummable pop punk thing and yet another song that bridges sides one and two. Somewhat typical goofball stuff here, endearing for having that deranged metal/east coast wisecrackin' thing down. (JY)

(Eerie Records, no address)



## RETSEPTI - "Underground Georgia" EP

This is the first release of a tape recorded in 1988 in the former Soviet Union by an underground band named RETSEPTI. The four songs are new wave influenced, especially the vocals and sax playing. It's surprising this exists at all, really, as all of these people could have been jailed for recording or playing this music. This label specializes in records by bands that come from countries where there is lack of money or factories to release vinyl. They have also done bands from Lithuania, Turkey, Armenia, Indonesia and others. Write to them. (MM)

(\$6 ppd: Darbouka Records, Fred Brahim, 17 Rue De La Foret, 67340 Menchhoffen, FRANCE)



# MUSIC REVIEWS



## RICE HARVESTER - "Songs" EP

I received a bunch of stuff in this record, like little flyers and playing cards, and while this is always fun and interesting at first, it just ends up in my junk pile. Now I'm going to have to put out a record to get rid of all my junk. It's like a junk swap or something. Anyway, maybe I should get to the record review. I know the cover says that this band is from Alabama, but they sound like they should be a pop punk band from Sana Rosa. RICE HARVESTER is really fast, really poppy, and really goofy. They also sound exactly like GROUND ROUND. This Alabama thing must be a lie. (HD)

(Rice Harvester, PO Box 729 Huntsville, AL 35804)

## ROCKET 455 - "Sees All-Knows All-Tells All" 10"

"...Knows All..." except the secret of why so many ten inch records suck: You have too few songs for an LP, or you're adding shitty and unnecessary songs to a perfectly good single. I have no idea whether the former is true, so I'll pick the latter. Four of the songs on this record are great! Powerful and energetic '60s influenced rock 'n roll, played straight-ahead and with energy. The other two should have been left off. Remember: Vinyl is a precious resource and shouldn't be squandered. (CH)

(Get Hip Recordings, PO Box 666, Canonsburg, PA 15233)



## ROOTES GROUPSERVICE - "48 Thrills" EP

This group defies easy description, which is in most cases (this one included) a good thing. They are kinda rock, kinda garage, not very punk, and not very fast, but good. The title track is far and away the best of the three. I recommend a listen, if not a purchase. (CH)

(Square Target Records, PO Box 19673, Seattle, WA 98167)

## ROYAL PENDLETONS - "You Can Always Love Again" EP

Four songs of rockin' goodness from south of the civility line. Produced by Jack Oblivion, so it sounds right, lathered in thick fuzz. Essentially conservative, yet executed with the feeling that many 'new' garage bands lack. You can throw it on and not feel had. So there. (RW)

(Blood Red Vinyl, 2134 N.E. 25th, Portland, OR, 97212)



## RUN PATTY RUN - "Enjoy" EP

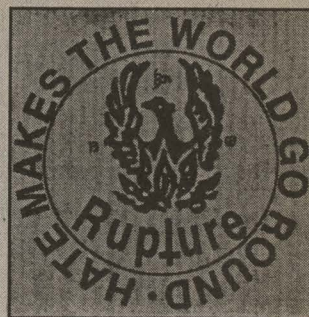
A band from Italy (vocals in English) that seems to be big on Fat label stuff. A sloppy NOFX thing going on here. May be a good record to sell to their friends and locals. Tough to recommend beyond that. (RL)

(Oliani Marco, Piazza Victoria 1, 73022 Corigliano D'Otranto, Lecce, ITALY)

## RUPTURE - "Hate Makes The World Go Round" EP

Almost caught me by surprise - another Aussie hardcore band goes punk. Punk it is - great for what it is, but I'm sure it'll confuse those looking for something more consistent with their history. They cover a ROCKS tune - whoa. I'm almost as impressed with their competence at pulling a switch this severe off - amazing. (TM)

(Bad Card c/o Sylvain Vilette, 48 Rue Du Potager, 91270 Vigneux Sur Seine, FRANCE)



## S.T.H. - "Chain Up A Psycho Girl" CD

I enjoyed this band, who sound like a Japanese GRIMPLE on speed, more before I read the lyrics. Because, regardless of how much something rocks, I still get slightly unnerved by songs involving forced sexual acts. I don't know, I guess it isn't always "as long as it rocks". (JF)

(Cyber Label, 3F Nishi Osu Bld, 2-27-30, Osu, Naka-ku, Nagoya, 460 JAPAN)

## SAM THE BUTCHER - "Sheltered" CD

Bands like SAM THE BUTCHER are the reason CD players are programmable. This way you can program in the AVAIL sounding songs, one of AGAINST ALL AUTHORITY sounding songs, and skip the songs that try to mesh the two. See if this was vinyl you'd be stuck listening to this whole album, and that's no good. And they say vinyl is better, ha!

(Far Out Records, PO Box 14361, Ft. Lauderdale, FL 33302)

## SECRETS - "Teenage Rampage" CD

Yet another archival package from the bowels of the Other People's Music vaults. This time around, it's a Canadian outfit from '78 that consisted of former VILETONES and DIODES members and who put out one 7" and one LP. Musically, these guys were doing a power pop, basic rock and roll type thing similar to what the REAL KIDS or the FLAMIN' GROOVIES and even the POINTED STICKS were doing. Though pretty listenable, I can't say that their songs were as memorable as the above 3 bands'. Generally, you get 17 pretty hooky, if by today's standards, somewhat lightweight tunes, all done in a snappy, old timey rock n' roll manner. Not exactly an amazing overlooked obscurity by any means, but probably appropriate for the more traditionally inclined amongst you (if you exist!). (JY)

(Other People's Music, PO Box 227, Stn "P", Toronto, ON, M5S 2S7, CANADA)

## SELF RELIANCE - "Past The Point" CD

Sounding straight from '88, in '97 they're in YOUTH OF TODAY heaven. Maybe throw in a little IGNITE and MAJORITY OF ONE for good measure. Actually this is pretty rad, and how I like my straight edge - it's fast and somewhat melodic, but they never regress to pulling any of that metal bullshit, like mosh parts, solos, or "break-downs," whatever that is. Just good, straight ahead, SEHC. Great vocals too. (AM)

(Rely On Records, GPO Box 2233T, Melbourne, Victoria 3001, AUSTRALIA)



# MUSIC REVIEWS



## SERVOTRON - "Join The Evolution/People Mover"

A band from Athens, GA who has a very overwhelming DEVO shtick. Down to the robotic moves, wheezing synths and deadpan singing about some quasi-cybernetic-movement bullshit. Heck, they even sound like ATHLETIC SPIZZ 80 or any number of bands on the "Urgh" soundtrack. It's fun and all, but disturbing in how meticulously these guys have recreated the IRS records era. But in today's nostalgia-crazed ambience, I guess nobody can blame them. Very problematic this.... (JY)

(Reservation, PO Box 7374, Athens, GA 30604)

## SEWER SCREW - "Ultradick" EP

I'm not too familiar with this industrial style, but I'd say it's kinda BIG BLACK-ish and chock full of sound bytes and oodly-oodly guitar solos. I can't decipher the lyrics, but I'll take the SCREW's word that they dwell in "blatant(ly) violent and misogynistic (sic) theme(s)". I can't say that it sounds like anything I want to further explore either. (HM)

(PO Box 188602, Sacramento, CA 95818-8602)



## SHIKABANE - "Where Is The Justice?" EP

Ten songs of insane Japanese fast-core. A perfect mix of traditional Japanese hardcore riffage and 1000 mph blast beats. I know bands always get compared to S.O.B., but SHIKABANE play this style so damn well that S.O.B. naturally comes to mind. Man, if you can find it, buy it! (MW)

(Shigeru, 202 Nikkou Dai-7-Heights, 3-9-8 Yamato-Cho, Nakano-Ku, Tokyo 165, JAPAN)



## SHIKABANE/AGATHOCLES - split EP

SHIKABANE fuse classic Japanese punk with modern day thrash, creating an awesome display of power. The production on this doesn't match their other release reviewed in this issue, but it is still a must have. AGATHOCLES continue their race to put out more splits than anybody else on the face of the planet. If you haven't heard them by now, then you should just crawl back in your cave and stay there. (RC)

(Keloid Records, c/o Yuji Kanai 113 Kanjinbashi-cho, Fukakusa, Fushimi-Ku, Kyoto 612, JAPAN)

## SICKO - "You Are Not The Boss Of Me" LP

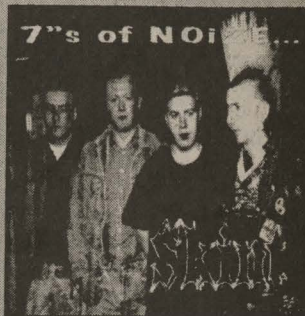
Just what you'd expect from these guys: mid-tempo, catchy, punkish pop (not popish punk) with cutesy vocals and lots of harmonies. If you're a big fan of this sort of thing, you will like it. I find it lacks the edge that separates good punkish pop from great pop-punk. (KK)

(Empty Records, PO Box 12034, Seattle, WA 98102)

## SKINT - "7's Of Noise" EP

You might have caught the good SKINT tracks on the Helen of Oi compilation "Herberts...etc". Well the Irish oi boys are back and this shit is good! Starting out with a spirited uptempo streetpunk number "Remember The Days" and finishing with a rough and ready "But Not Me". These punks play punk with an edge! Recommended! (BR)

(Walzwerk Records, PO Box 1341, D-74643 Kunzelsau, GERMANY)



## SMART ALECK - "Hail To Nationalism" EP

This is some darn good, barebones, simple-chorded punk rock. It's got tinny sound, not overproduced. Imagine SCREECHING WEASEL but without layers of vocal harmonies. SMART ALECK is more fresh, and more... well, sincere. "nity" (see? *sincere*) is my favorite out of 4 good songs. (GS)

(\$4 ppd: Shameless Promotions, 410 Sheffield Dr. Richardson, TX 75081)

## SOCIETY GONE MADD - "Save Room For Dessert" CD

Way overproduced punk rock, with enough speedy metaltinged guitar leads to fill a small country. This all comes with genius level lyrics like "Unzips my pants and she starts to tease. Gets me excited, then pushes me away....you lead me on, there's no way out of this. I'll teach you a lesson you can't resist." A classic example of IQ level equaling shoe size. (RC)

(Viable Utterance Records, PO Box 7435, Burbank, CA 91510)

## SOMA/MEHR WUT - split EP

A generous helping of German hardcore. Blistering speed, chainsaw riffs and guttural lyrical missives feature prominently on each side, with SOMA demonstrating more musical prowess but MEHR WUT delivering utter ear-pummelling NAPALM DEATH force with blatant disregard for conventional straight world notions of "tuning." Appallingly, both bands team up for a cover of DYS's "Wolfpack." (AM)

(World Upside Down Records, Göttinger Str. 39, 37120 Boven-den, GERMANY)



## SPAT AND THE GUTTERSNIPE/GARAGE RATS - split EP

Something's festering in the swamps of Lake County, Florida. THE GARAGE RATS are pissed-off, fucked-up, punk rock a la THE LEWD. SPAT AND THE GUTTERSNIPEs play the same type of music, but they're better musicians and the singer assumes a sort of cockney accent. Impressive animalistic screams on "You Drive Me Crazy". Great first record, hope these bands don't disappear. (JN)

(Skanking Skull, 40101 Sherydan Glenn, Lady Lake, FL 32159)



# MUSIC REVIEWS

## SPEEDURCHIN - "Where Has It Gone?" CD/EP

Solid pop punk out of Britain. Very indie rockish, a little too much for my tastes. Four tracks, one of which is live. Actually this sounded a lot like most of the indie rock coming out of Britain these days, with an unfortunate tinge of late era P.L.L. thrown somewhere in the mix. Someone out there is bound to like this. (CW)

(Fluffy Bunny, 20 Elderberry Rd, London W5 4AN, UK)

## SPREAD - "Unknown Place" 10"

Like fellow country men HI-STANDARD, SPREAD play melodic pop punk with a strong pop feel. In fact SPREAD and HI-STANDARD sound a hell of a lot alike. The only difference is that SPREAD's vocalist has a more distinctive nasal quality. I do like HI-STANDARD, and I do like SPREAD. (JF)

(Time Bomb, Toporo 51, bldg. 3F, 2-18-18, Nishi-Shinsaibashi, Chuo-Ku, Osaka 542, JAPAN)



## STACK - "Mondonervaktion" EP

STACK slows things down a just a hair on this one. They stray away from the maddening blast beats, and go for more of a straight punk attack. The speed is still there, but not as blinding. A lot of this has a heavy CAPITALIST CASUALTIES influence. Check it out. (RC)

(Crust Records, PO Box 8511, Warwick, RI 02885)

## THE STEAM PIG - "WY-ID T'D' Double-In" CD

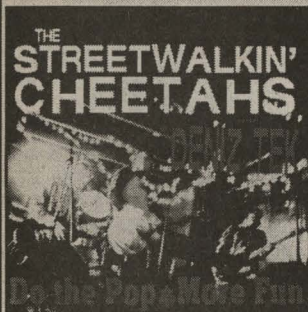
A big surprise here with decent Irish oi. Non-racist, and mostly non-political lyrics. This hits the mark, with fury. Real fast songs, recorded well, and played with much aptitude. Thankfully not too serious, sometimes that can make me shy away from the pure street sound. And, it got a thumbs up from the big BR, as well, which means as much as anything could in this case. Very very good! (RY)

(Mad Butcher Records, Pater Kleppingstr. 18, D-33154 Salzkotten, GERMANY)

## STINK - "Spiting Nothing Up Three Ways" CD

Powerful high energy rockin' pop punk music that jumps out of the stereo at you. Sounds like this is a band that has a lot of fun when they play together, and would probably be fun to see live. I really like the guitar solos. Definitely recommendable. (HD)

(Allied, PO Box 460683, San Francisco, CA 94146)



## THE STREETWALKIN' CHEETAHS - "Do The Pop/More Fun"

Two great trash rocking numbers in the tradition of the STOOGES, MC5 or perhaps RADIO BIRDMAN. OK, I know they're BIRDMAN covers, I was being a jerk. They are done well and you should buy this, then buy the originals if you don't own them. With Deniz Tek himself. (MM)

(Alive Records, PO Box 7112, Burbank, CA 91510)

## THE SUBSONICS - "Frankenstein/Mary Ann"

I'm quite sure this band is used to comparisons with THE CRAMPS by now, so another one won't hurt their feelings too much. Musically and visually similar to their mentors, only much tamer, they don't have much to offer a person seeking originality. I always get the feeling that bands like this get together to play and put out records just to have something cool to do, rather than out of any real passion for the music they play. (CH)

(Get Hip Recordings, PO Box 666, Canonsburg, PA 15233)

## SUPER HI-FIVE - "Strength Control Action" CD

Catchy mid tempo pop punk that sounded a lot like a mix of SNUFF and SAMIAM. Unlike most of the bands that fall into this category, they tend to mix things up a bit. Lots of catchy riffs, be they melodic or metallic. Tolerant introspective lyrics that only fell short when they relied too heavily upon cliché. Decent release. (CW)

(Creep Records, Suite 220, 252 E Market St, West Chester PA 19381)

## THE SYSTEM - "Thought Control" LP

This LP contains material THE SYSTEM recorded between 1980-1982. The band sounds very much like early FLUX OF PINK INDIANS with whom they often toured along with CRASS in the early '80s. The lyrics cover the usual anarchist issues like anti-war, the system, alienation, thought control, ect. As the sleeve states "it's as relative today as it would have been back then. (MM)

(Profane Existence, PO Box 8722, Minneapolis, MN 55408)

## TEEN IDOLS - "Come Dance With Me" LP

I have to admit, when I saw the "Ben Weasel Approved" stamp on the back cover, I was just a little nervous. I mean, c'mon, more Midwest pop-punk? When I saw the airbrushed band photos, also on the back cover, I thought I might be in for forty minutes of hell. Not so, fellow punkers. Faster-paced, extremely catchy poppish punk rock that does not suffer from the goey vocals that often ruins this stuff. Plus a foxy bass player - yow. Recommended. (KK)

(Honest Don's, PO Box 192027, San Francisco, CA 94119)



## 10-96 - "Catastrophe" EP

Eight songs of blazing punk akin to SUBMACHINE and POISON IDEA with a singer who sounds like he's guzzling gallons of turpentine. Unfortunately, the first song ("What The Fuck") is also the fastest and the best on this 7", so the record seems to go downhill (as far as catchiness goes) from there. If they pick up the speed and continue to kick out the jams, 10-96 could be the new reigning

kings of punk. (PB)

(Beer City Records, PO Box 26035, Milwaukee, WI 53226)



# MUSIC REVIEWS

## TOE TO TOE - "Tao" CD

Pretty consistent with their long history, these Aussies play the thickneck style.... burly hardcore, nothing terribly sophisticated or complicated, just getting the job done (again). Only the singer and guitarist are around from back whenever, and now that they're thanking shoe companies and whatnot... who knows what they're really up to. Looks nice, but somehow unsatisfying. (TM)  
(Shock Records, 24 High Street, Northcote 3070, AUSTRALIA)

## TORTURE KITTY - "Yardsale" CD

Poppy stuff that would fit on Dr. Strange or Fat. Pop punk played tightly with hooks and speedy outbursts. A Mass Giorgini production, so you know the sound. (RL)  
(VML, PO Box 183, Franklin Park, IL 60131)



## TURBONEGRO - "Suffragette City/Kaerlighetens Born"

The first side of this 45 is a cover of DAVID BOWIE's "Suffragette City" which was really good in a straightforward rock'n'roll kind of way, but raunchier. The second side is a spoken word poetry type song. I must be honest and say I have no idea how to review it, since I don't know what they are talking about. (SB)  
(Bad Afro Records c/o Lars Krogh,

Poste Restante, Kabmagergade PostKontor, Kebmagergade 33, 1000 Kobenhavn K., DENMARK)



## TURBONEGRO/ANAL BABES - split EP

A reissue of a '95 Norwegian import single. The bands cover each other. TURBONEGRO giving the full on head-beating assault that there stuff had so much more of a few years ago. Same with ANAL BABES. Full-on punk, but bordering on grindcore. Boy, I'll tell ya though, this is as close as I'd ever get to that type of sound, and this is rad! As I often say, and I do

here mostly in reference to the ANAL BABES side, I don't like that MINISTRY-esque vocal effect. But, by all means pick this up, it's worth quite a few spins. (RY)  
(Incognito Records, Senefelder Str. 37A, 70176 Stuttgart, GERMANY)

## TURTLEHEAD/LOVE JUNK - split EP

I don't know what I did, but I sure must have pissed Tom Hopkins off to get assigned this. Both TURTLEHEAD and LOVEJUNK play light melodic punk for one song. Unfortunately, they both also give us a song that could be best described as a new wave power ballad for the mentally ill. Seriously, if you've never understood the philosophy behind torturing people with music, just play the second song on the LOVE JUNK side. I dare ya. (JF)  
(Speedowax c/o Soundsearch, 6-8 New Street, Dudley, West Midlands, DY1 1LP, UK)

## UNHOLY GRAVE - "Hatred?" CD

A 32 song demo's CD of the weirdest, harshest grindcore you ever heard. This has got to be their 10th release in what seems to be the last year or so. It has above average sound quality and contains 6 different demos. If you don't know of em, imagine AGATHOCLES or DAHMER, with a vocalist on crack. A grind freak's dream come true. (MW)  
(Antichrist c/o Daniele Schiliro, Via Mameli 14, 51 100 Pistoia, ITALY)

## UNITED BLOOD - "Sons Of Liberty" EP

Somewhere between THE FOUR SKINS and THE CROMAGS is where I'd file this band's sound. Three songs of gritty, anthemic street punk. Lots of hooks, gruff vocals courtesy of that big dude Orlando who sang for SPECIAL FORCES, and melodic female backups. Good shit! The fuckin' hammer!! The god damn guns of Iwo Jima, Navarone and Brixton all on one seven inch!!! UNITED BLOOD booting down a door near you soon!!!! (RM)  
(Cheetah's Records, PO Box 4442, Berkeley, CA 94704-0442)

## UNITED BLOOD - "Sons Of Liberty" EP

From the title track: "How many of our fathers died, To give their children all a chance, We must fight to keep the dream alive, It's up to us the future is in our hands... Keep on fighting til the war is won, Fight the war for America, The land of the Brave the free." While it isn't virulent nationalism, it is a bit more than I'd be willing to swallow. (TH)  
(Cheetah's Records)

## URBN DK - "V.M.Live" EP

I respect the intent with these live recordings, but something is lost here with the poor sound quality that is not overcompensated by the live band-crowd interaction. URBN DK go off in their anti-PC, punk as fuck way, even if their comments make it seem if this audience was lame. (TJ)  
(V.M.L., PO Box 183, Franklin Park, IL 60131-0183)

## VALSE TRISTE - "Hermovasa-ra" EP

Finnish hardcore played at a brutal speed. An EP with eight tracks, most of which average a minute in length. They were nice enough to include a lyric sheet that translates their songs into English. Neat folded packaging that allows you to choose from a few different covers, I chose the one with the officers covering their ears. Decent. (CW)  
(Trash Can Records, Makasiinikuja 5, 61800 Kauhajoki, FINLAND)





# MUSIC REVIEWS

## THE VANILLA MUFFINS - "The Devil Is Swiss" CD

One of the songs on this sounds like POISON for cryin' out loud! Unless done in jest, which I don't think it was, that should be punishable by death! I say send this 'GREEN DAY goes popoi by way of Switzerland' band to the gallows! Or the used bins at the very least! If you're in desperate need of an oi fix buy THE DISCOCKS record reviewed in this issue instead of this crud! (RM)

(Walzwerk Records, PO Box 1341, D-74643 Kunzelsau, SWITZERLAND)

## VIOLENT SOCIETY - "Fashion Song" LP

Ejolé! This is some fucked up sounding stuff. There's a definite AGNOSTIC FRONT influence here. Bits of FILTH and SUBMACHINE as well. Screechy vocals, thick guitars and catchy song writing. Throw this on and feel the power! (RM) (Corrupted Image Records, 739 Manor St., Lancaster, PA 17603)



## WOGGLES/HILLBILLY FRANKENSTEIN - split EP

OK, I've never 'gone' for the WOGGLES, so they're up against it. They throw down two covers, one is the PRETTY THINGS with a cool buzzing guitar sound but that ain't enough to heat this house, so no go. HILLBILLY FRANKENSTEIN. Good name. Yeah, right. The girl can sing, but she ain't no APRIL MARCH. Needle up, arm

over, lights out. (RW)

(Solemante, 125 St. Marks Pl #2, Brooklyn, NY 11217-2015)



## X-IT - "Wife Sentence" EP

I guess this record was recorded live in San Pedro somewhere. Sounds real good for being live. It's just raw enough to capture their energy, and just clear enough to make the faster songs not blur together. These three women can pump out some pretty honest sounding punk/thrash. At times pissed, others humorous, this definitely has its moments. Even comes equipped with an interest-

ing BEASTIE BOYS cover. I only wish they'd lean harder on the raw sing-along stuff than the fast, thrashy stuff. Good. (BG) (Microcosmic Records, PO Box 4294 Huntington Beach, CA 92605)

## THE X-RAYS - "P.C.P." EP

These trashy basement punks from England are quite prolific and this particular release is most rockin'! The guitar is fuzzed out, fucked up and of the finest kind! Muffled vocals add a layer of beautiful garage sludge on top of this demented rock 'n roll. It's all plenty dirty for you! (BR) (Dig the Fuzz Records, PO Box 79, Nottingham NG5 9BT, ENGLAND)

## V/A - "Bloodstains Across Spain" LP

Every country will have their day, even if it is fifteen or twenty years too late. The latest stab at covering every Euro punk scene does the Iberian thing, which apparently didn't really get going until about 1981 record-wise, so although most of these bands should've been doing the polka blur we're instead treated to actual '78-style punka-rocka. Every song is in the native tongue, and some of the bands have pretty great songs, namely KAKA DE LUXE, KANGRENA, ULTIME RESORTE and DECIBELIOS. The sangin' kinda jars on my Ami-centric ears (like Finnish, sorry guys), so the sing-song don't come over on most of these for me. Still, the songs are usually solid punk rock, just ain't no GUILTY RAZORS brain-burn. (RW) (Booty Records, no address)

## V/A - "Call It Whatever You Want #2" CD

What a kick ass idea! This compilation features all Australian bands! For the most part they all sound extremely different, and the ones that rocked me off my feet are NO GRACE, FRONTSIDE, STRAIGHT TO A TOMB, STAND AGAINST, and SOMMERSET. This is my favorite item I have reviewed for this issue. I am so impressed by the diversity of the bands, and also the amount of bands! Fifteen in all, with a whopping thirty four songs on this disc!. (LU)

(Snapshot, PO Box 175, Georges Hall 2198, NSW, AUSTRALIA)

## V/A - "Cover Whatever You Want" EP

Aussie bands covering... um, you get the idea. Minimal packaging doesn't give me a lot to look at while I listen - band names/song titles only. Unfortunate, as I didn't bring anything to read. And I'd like to know more about the bands and all. Solid stuff, as I'd expect - tons of great bands down under - here you get FALLOUT, WALSH ST. COP KILLERS, PITFALL, CEASEFIRE, SELF RELIANCE and FORWARD DEFENSE. Limited to 300, so forget it I guess. (TM)

(Snapshot, PO Box 175, Georges Hall, NSW 2198, AUSTRALIA)

## V/A - "Eat Your Head Melbourne Compilation" CD

An authentic Antipodean aural attack. Originally released in 1984 as a double LP, the highlights of this seminal comp include CIVIL DISSIDENT, VICIOUS CIRCLE, ROYAL FLUSH, I SPIT ON YOUR GRAVY, CHARRED REMAINS and MAD FLOWERS. There's all sorts of stuff on here, from thrash to melodic punk to arty TSOL type damage. 1984 was a good year for the p-rock all over the world, I guess. (AM) (Au-Go-Go, GPO Box 542D, Melbourne, Victoria 3001, AUSTRALIA)

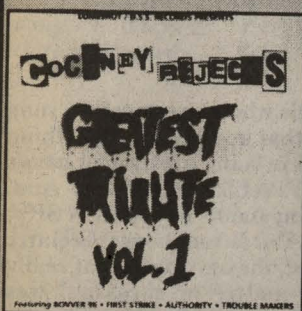


# MUSIC REVIEWS

## V/A - "Fiesta Comes Alive" CD

This is just what everyone has been waiting for! This has at least one live song from almost every band that has ever played Gilman Street's yearly Slap A Ham Festival. There was only a couple of bands that didn't make it on this compilation, and that was mostly due to bad recordings. This is a who's who of grind and hardcore, including all of your favorites like **CROSSED OUT**, **CAVITY**, **PLUTO CRACY**, **NO COMMENT**, **HELLNATION**, and many more. All of these recordings are all straight from the sound board so the quality is top notch. This is an excellent documentation of this event, and I hope to see you all this coming January. (RC)

(Slap A Ham, PO Box 420843, San Francisco, CA 94142-0843)



## V/A - "Greatest Tribute Vol. 1" EP

**COCKNEY REJECTS** cover songs!?! **BOVVER 96**, **THE AUTHORITY**, **FIRST STRIKE**, & **THE TROUBLE MAKERS** attempt the impossible, with varying degrees of success. None come even close to the ferocity & passion of the originals. So, do yourselves a favor kids. Throw down the cash and buy the reissue cd's. Then revel with glee in the long gone original oi. (TB)

(Longshot Records, 85 Paul Rd., Kamloops, BC, V2C 6T1, CANADA)

## V/A - "Ha! Kill Me!" EP

Here is some East Coast action from **FLESH EATING CREEPS**, **THEY LIVE**, and **THE INFERTIL**. The F.E.C. are pretty lackluster and boring to me, but T.L. come off with some brutal hardcore in the style of **APARTMENT 213**. Killer vocals, sounds great! T.I. again are a sleeper. This record is basically a huge slab of tasty tofu inbetween two pieces of stale white bread. The kids demand more from **THEY LIVE**. (TG)

(Amendment Records c/o Dave A, 580 Nansemond Cres, Portsmouth, VA 23707)

## V/A - "Homeless In BC" CD

Four bands featured on this disc. Six songs each by **WISE-CRACK**, **CRETINS**, **RETREADS**, and **STOREBOUGHT**. Hardcore, melodic HC, **RAMONES**-like, and pop punk on this. All done pretty well. (RL)

(Spawner Records, 19705 Fraser Hwy, BC, V3A 8H2, CANADA)

## V/A - "Injak Balik!" EP

Fast, wild, furious Indonesian punk rock. From the garagy (**PUPPEN**) to the hardcore (**RUNTAH**), Indonesia has a scene to contend with. Support Tian An Men 89 Records and help punk rock flourish worldwide. (TJ)

(\$6 ppd: Darbouka Records, 17 Rue De La Foret, 67340 Menchoffen, FRANCE)

## V/A - "Kangaroobercity - Lalala Massacre" LP

The cover to this record has a couple of people sporting **Fat Wreck Chords** and **Epitaph** shirts and hats being dismembered and impaled by a huge person with a skull-with-a-mohawk instead of a face. Gnarly! This is actually a collaboration between **Beer City Records** from Milwaukee and **Kangaroo Records** from Amsterdam, and it features punchy, fast hardcore from the USA, Holland and Australia. Like who, you ask? **APARTMENT 3G**, **YAWP!**, **TOE TO TOE**, **THE IDIOTS**, **OUT COLD**, and tons more. Almost every track rules, seriously, just powerful, no frills hardcore. Look elsewhere for your metal or crossover crap. (AM)

Kangaroo Records, Middenweg 13, 1098 AA Amsterdam, HOLLAND)

## V/A - "Killed By Death 200" LP

While there's "strictly no American junk", there's a fair amount of French junk here. This one is all French mostly from 1978 which means it's only half intriguing to most people. Purposely leaving out bands like **METAL URBAIN**, **STAR-SHOOTER**, **DOGS** and **GUILTY RAZORS**, this is sort of a collection of the inbetween stuff and complete obscurities. Lots of really rocking moments like **LES ABLETTLES**, **OX** and **STRYCHNINE**... But lots of mediocrity. Like most of the series, it's still a pretty important document. (LH)

(no address of course)

## V/A - "Killed By Death 201" LP

Yet another "classic" punk comp put out by God-knows-who and featuring all Italian bands and most unknownst to me, cept' for maybe the **HITLER SS** and the **TAMPAX** tunes. What can I say at this point after the quadzillionth "Bloodstains Across...", "Killed By..." etc. etc: European punk rock here that's okay by most standards though not earth-shattering. Unlike the Americans, the European stuff is not quite as bizarre or mutated, pretty straightforward '77 UK punk and oi-inspired, melodic, strident stuff here in a mid-tempo 4/4 beat. A quick perusal of side one revealed nothing too significant, though the **UNIPLUX** (eyh?) tune rocks and the **SATAN 81** and the **PETROLIO** tunes rate mention. Side two is still ruled by the **TAMPAX/HITLER SS** tunes (from the sought after split 7") just because it is so uniquely fucked up and crazed compared to the other stuff. In summary, okay tunes, most of these could have probably stayed in obscurity and probably will. (JY)

(no address)

## V/A - "La Bronka Petrolera" EP

Five bands from Venezuela that I guarantee you haven't heard of. **DESKARRIADOS** are pretty good 'brutal thrash', **LA BANDA DE A BANANA VOLDADORA** are horrid cop-show theme/ska fusion, **EPOCA DE RECLUTA** and **RISA** are breathless hardcore, and **TOTAL MISERIA** are some odd **TEENAGE JESUS** meets thrash deal that I can't fathom. Sounds pretty nice, apart from the one bomb on side one. (JH)

(Haximú, Aptdo 815, 1021-A Caracas, VENEZUELA)

## LA BRONKA PETROLERA





# MUSIC REVIEWS



## V/A - "Last Call For The Lost Scenes Vol. 1" EP

The people at this label (Lük Haas!) deserve all the support they can get, documenting long lost and current punk rock scenes from the all over the world. This samples includes bands like Albania's **GUTTERSNIPE**, Jordan's **MEGAPOWER**, Madagascar's **KAZAR**, and Reunion Island's **ACID** who delivers the best punk-abilly song since the early **METE-**

**ORS.** (EC)

(Tien An Mien 89, Antipodes Souterraines, 28 Rue de Soultz, 67100 Stasbourg, FRANCE)

## V/A - "Meet The Werewolf" EP

Four (you guessed it!) werewolf-themed numbers pulled together from the various corners of the **EDDIE ANGEL** universe for your enjoyment, if you can stand the corn. **THE NEANDERTHALS** do an enjoyably dumb **SONICS**-influenced intro and an enjoyably dumb vocal. **EDDIE ANGEL** does a fine cover of **THE FRANTICS'** "Werewolf" (which served as, uh, "inspiration" for the **CRAMPS'** "Don't Eat Stuff Off the Sidewalk") and the **PANASONICS'** (with Mr. Pan from **THE DEATH DEALERS**) retool it enough to call it an original. Recorded at Toe-Rag (trademark of quality!). (DD)

(Spinout Records, 4402 Soper Ave., Nashville, TN 37204)

## V/A - "More Chaos" CD

A 30 song/band disc that comes with *Under The Volcano* zine #39. Hardcore, retro, and pop punk. **BOILS**, **MCRACKINS**, **VIOLENT SOCIETY**, the great **BUFORD**, **RHYTHM COLLISION**, etc. A very strong comp as far as comps go. (RL)

(\$5 ppd: Motherbox Records, 60 Denton Ave, East Rockaway, NY 11518)

## V/A - "Nothing Beats A Royal Flush" CD

Every once in a while I think the world is perfect. It doesn't happen often and it doesn't last too long, but right now I'll revel in that moment cos this comp is just that good. A collection of Canadian garage and surf bands that include some of my favorites: **THE SPACESHITS**, **THE VON ZIPPERS**, **THE TONICS** as well as some of my new favorites: **THE MANTS**, **THE IRRITATIONS**, **THE SHINOLAS**, **THE INFERNOS**, **THE BREWTALS** and more. I really like every song and you will too. Put this on, close your eyes and think about how wonderful things are. (CK)

(Roto-Flex, PO Box 64252, Calgary, AB, T2K 6J1, CANADA)

## V/A - "Punk Fiction" 10"

Comp full of verily well known bands that didn't just pass off their unwanted shit to some poor kid, except the **SWINGIN' UTTERS'** total shit song. Poppy, good time punk rock from **ZOINKS!**, **THE FRANTICS**, **HECKLE** (wish this was recorded better), **THE GAIN** (of course with a tad of mod influence), **THE FORCE** and a heavier hit from **A.F.I.** The sexy man in drag on the cover is yet another selling point. (TJ)

(Wedge, PO Box 1146, Grass Valley, CA 95945)

## V/A - "Physical Fatness, Fat Music Vol. IIP" CD

Yes this a compilation from **Fat Wreck Chords**, and it's what all you hardgainers have been waiting for. Let me explain something, these label compilations are samplers of every record released by the record companies that year. These samplers are always pretty cheap, even on CD. This is well worth the measly \$3.98 asking price, and if you close your eyes it's like you're in Germany! The point of these comps is to give you a taste of a label's sound and sometimes that's more varied than other times. This CD has among others: **NOFX**, **LAGWAGON**, **GOOD RIDDANCE**, and **SWINGING UTTERS**. We all want to be fat asses, let's face it. (JV)

(Fat Wreck Chords, PO Box 193690, San Francisco, CA 94119)

## V/A - "Ramencore Volume 1" CD

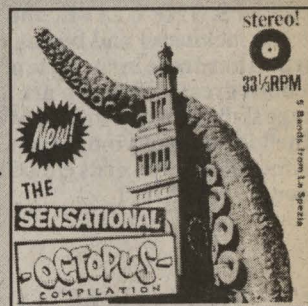
You know, after listening to this whole twenty-seven song CD, there's only one band on here that makes the whole thing worth getting. I mean sure there were some pretty cool bands like **LINK 80**, **WET-NAP**, and **OPPRESSED LOGIC**. And, sure, there were some pretty annoying bands like **ALIEN SPY**, **THE SELL OUTS**, and **SEVEN-X**. But throughout this entire CD, which as a whole I think is great, the only band that really made my pants tighten up (in a matter of speaking) was **AMERICAN STEEL**. Proving to me again (I reviewed their seven inch) that they are a force to be reckoned within the Bay Area scene, and quite possibly, one of the best to emerge from it. (AT)

(\$9 ppd: Burnt Ramen Records, PO Box 22022, Oakland, CA 94623-0022)

## V/A - "Sensational Octopus" EP

I think this is a 5 band EP from the town "La Spezia" which is likely in Italy. It mixes 3 heavy grindcore bands with 2 pop punk ones that have heard a bit of **NOFX**. (MM)

(Andrea Caredda, Via 27-Marzo 95, 19121 SP, ITALY)



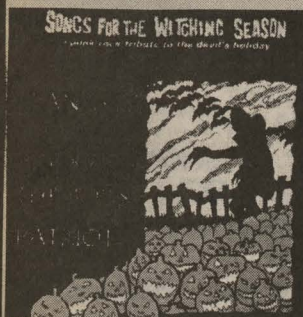
## V/A - "Sindrome Colonial" EP

This record is sub-titled "Underground Macau," and features two bands from there, **EASTERN RED** and **LA HAINE**. **EASTERN RED** play straightforward, basic rock/punk, with the advantage that their singer sounds like **HR** from the **BAD BRAINS**. **LA HAINE**, on the other hand, are more experimental, sounding a lot like **THE EX**. Pretty enlightening. Where will Lük Haas take us next? (AM)

(Tian An Men 89, Antipodes Souterrains, 28 Rue De Soultz, 67100 Strasbourg, FRANCE)



# MUSIC REVIEWS



## V/A - "Songs For The Witching Season" EP

Wow, what a great record. Usually on theme-oriented compilations, there's one good one and three dogs. This one is a spooky blockbuster. It starts out strong with BLANKS 77's "Fuck Halloween," fast and loud and with sing-along chorus. SHOWCASE SHOWDOWN contributes a great song, it's fast and scary, but when you figure out the lyrics it's hysterical

("no treats for you, you pagan brats, you were here an hour ago"). THE BOILS rock out with "Devil's Eve." The PATRIOTS' cut, while not my bag, is a solid slow and fast hardcore song, "Evil Spirits." Excellent. On icky olive green vinyl. (GS) (Creep Records, 252 E. Market St #220, West Chester, PA 19381)

## V/A - "That's The Way The Cookie Crumbles" CD

Sitting around the house complaining that DC isn't putting out enough emo? You are in luck! France is taking over on the emo tip. This emo filled CD comes with Kerosene Zine #5. The live NRA tracks stand out as the only shit that would cause a riot or get someone to stand up at a show. (TJ) (\$12 ppd: Kerosene, BP 3701, F-54097 Nancy Cedex, FRANCE)

## V/A - "The Blue Whale" LP

This is a comp LP of 6 No. American bands. THE INDEPENDENTS from So. Carolina turn in 2 songs, one being a bland cover of "Under My Wheels" by ALICE COOPER and the other a catchy pop-punk-rock tune. THE LIZARDS from Sacramento do six short punk blasts with their well known humor and clown-like vocals. One song sounds like it's sung through a megaphone!!! CATAPULT from Las Vegas are pretty early Lookout/Very Small Records in nature, maybe SCHLÖNG, VICTIMS FAMILY and PLAID RETINA rolled into one. SUBMISSION HOLD from Vancouver have 3 songs on here, and whenever I hear them, all I can think of is how much they sound like SPITBOY. BOBA FETT YOUTH are (were?) from Las Vegas and just sound kinda bland, one song is mid-tempo pop rock and the other is a fast punker about yuppie weekend cyclists. SHARON TATE from Long Beach do two long, quirky hardcore songs, which also make me immediately think of the PLAID RETINA/VICTIMS FAMILY thing again. Overall, this is entertaining, not bad, or even really great, but compilations like this are really more of a sampler for you to pick up so you can go check out the band's other records. (PB) (Bucky Records, PO Box 72671, Las Vegas, NV 89170)

## V/A - "The Fattest Bitch" EP

I can't figure out why someone would put a comp this stupid out without any decent explanation. I'm as much of a misogynist goofball as the next punk, but I still find the delivery of the packaging totally lame. Four of the six songs are pretty worthless as well. PIGEONGOAT has the only worthwhile song, and THE GOBLIN's garagey, low-fi tune with drum solo, at least has a gimmick. The other 4 songs seem like generic filler. Not even the powder blue vinyl can save this slab. (HM) (Fat Bitch Tire Records, PO Box 362, Monroe, NC 28111)

## V/A - "Thoughts And Notions... Con Brio" EP

Two extremely (and quite unfortunately) underrated bands show up on this comp of mostly Chicago area bands; V REVERSE and MY LAI. V REVERSE manage to let all the instruments do cool shit at the same time with enough energy and speed to let you remember they're pissed. And the lyrics don't let the scene off the hook with very direct questions and observations. MY LAI have found a perfect middle ground between the Chicago hardcore sounds of CHARLES BRONSON and MK ULTRA and the East Coast manic hardcore of MEREL. TREPAN NATION play a melodic, catchy, and almost poppy hardcore with fucking great lyrics about getting older in punk: "And I feel alone, but still I stay. After so long I don't know another way." MILKWEDE deliver a song similar to INDIAN SUMMER or AMBER INN that's rhythm intensive, with build ups, careful layering, and could be in that emo jerk's column. (TH) (Static Station, PO Box 803237, Chicago, IL 60680)

## V/A - "Traffic Violation Records" EP

Side A of this upstate NY comp comes in like a lamb with the soothing bleating of THE HOWARDS, reminiscent of "PunkHouse" era SCREECHING WEASEL, and goes out like a lion with the metal-influenced, cool guitar sound, heavy floor tom action of KEMPLETON. The second side is a tsunami of energy. DISENCHANTED play hyper, tight punk rock, but that singer, what a maroon! They should drive down to the playground and hire someone who can write less immature, snivelling lyrics. The ever-so-peppy and fun CHECKERBOARD CHARLIE leave even a confirmed "ska-punk" hater such as myself tapping my toes and shimmying down the aisles. All in all, a decent disk. (JN) (Traffic Violation Records, PO Box 772, E Setauket, NY 11733)



## V/A - "Unterhund Veselica" LP

A comp from Slovenia including multiple tracks by four bands. KRISTUSI play a style that reminds me of oi, Two Tone, and an early '80s East Coast HC style. PRIDIGARJI play an even more overtly ska blend amped up with organs and a dominating horn section. NOISE ORDER play dark eclectic, full throttle hardcore with dual tortured vocals. While WASSERDICH finish on the record with a straightforward, consistent punk with tight songs. (MK) (Miha Mehtsun, Skolibrova 8, 2270 Ormoz, SLOVENIA)

## V/A - "Wolverine-Impact-Nasty Vinyl Sampler" CD

Three German labels pooling their resources on this here release which comes with the latest issue of "Plastic Bomb". This 28 band CD's got it all, good and bad. Old school European hardcore, '77 style punk, ska, RAMONES type punk, death metal meets hip-hop done entirely in German, a hilarious pop-punk tune and the list goes on. If you're looking for some variety or something different check this out. (RM) (Michael Will, Forststr 71, 47055 Duisburg, GERMANY)



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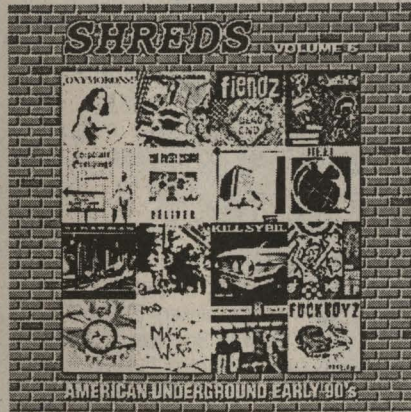
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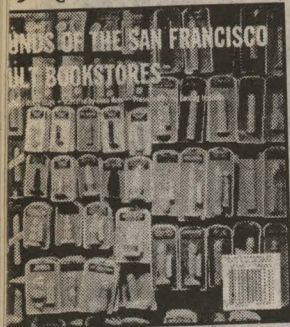
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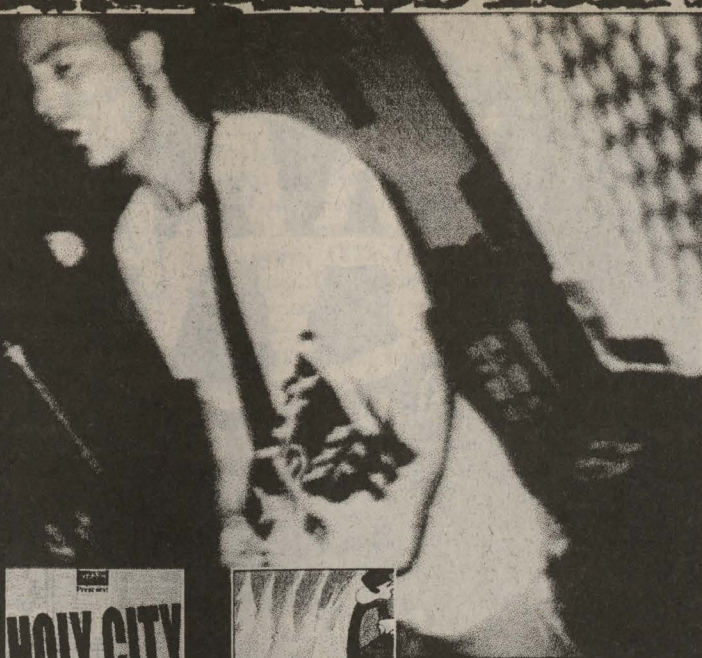


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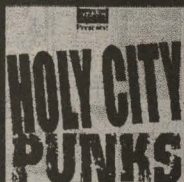
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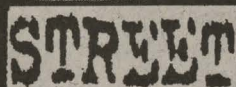
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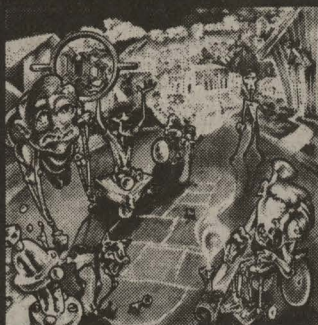
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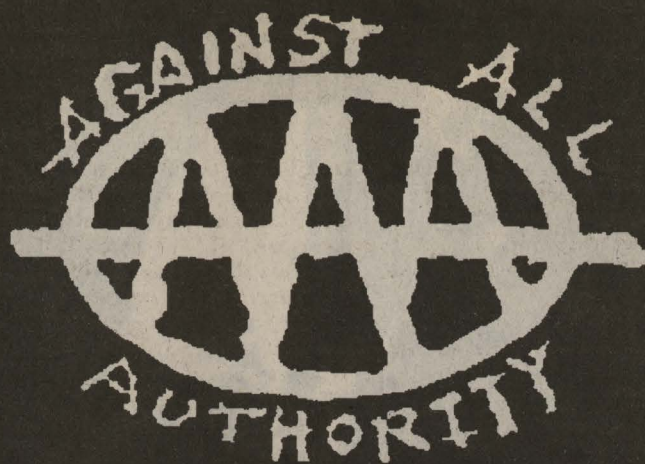


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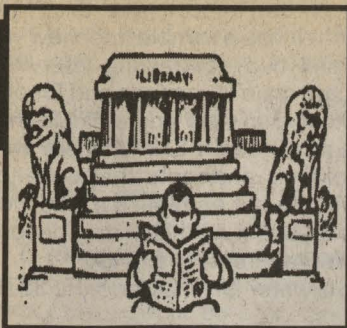
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# BETWEEN THE LIONS

Reviews by: (JA) Jen Angel, (LB) Lily Boe, (JC) Jeremy Cool, (MD) Mikel Delgado, (RD) Raphael DiDonato, (TD) Timothy Doran, (GF) Gardner Fusuhara, (JF) Jodi Feldman, (HH) Harald Hartmann, (JH) Jeff Heermann, (MJ) Mary Jane, (AM) Allan McNaughton, (JM) Jeff Mason, (RM) Raimundo Murguia, (AR) Aragorn, (TT) Travis T, (LU) Leah Urbano, (CW) Charles Wolski, (JW) Joe Whiting, (KW) Kelli Williams, (JX) Jux, (TX) Trixie. *Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money going into it.*

**Just a quick reminder, when you send in your zine for review please include the following information: number of pages, method of printing, and the price. This will help us and you. We will not review mainstream rock magazines, even in the guise of 'zines (like a few majors are attempting to pull off), poetry, swim suit magazines, hippie new age politics, etc. The scope of coverage isn't as narrow as it sounds, but you have to draw the line somewhere. Believe it or not, this isn't an easy job deciding what gets reviewed or listed and altogether rejected. Consistency is impossible in a situation like this. Thanks a lot, Mikel and Jen.**

## A PUNK KIDS WALKS INTO A BAR #9 / \$1 ppd

8 1/2 x 11 - newsprint - 32 pgs

I have been here for a while, and finally come across a zine that has things to READ in it. I have been following this zine since the first issue, and it gets better and better every time. This issue is rockin' with No interviews, just columns and a lot of fun! I especially enjoyed the oral surgery piece, and the page entitled, "No really, don't read this. Just turn the page. You'll thank me." It was funny! This is great, and Barclay puts it out faster than I can read it! (LU)  
PO Box 254 /  
Rye, NY 10580

## AGREE TO DISAGREE

#4 / \$2 ppd

8 1/2 x 11 - off-set - 64 pgs

I liked this Canadian zine. Pretty typical format, letters, columns, reviews, etc. This issue has interviews with the UK Subs, Anti-Flag, and Reset, plus some articles about

NATO and Bear Watch (anti hunting organization). There are more columns here than in *Maximum* or *Punk Planet*, and that's a lot. Most of them were pretty good, except for one really stupid one on straight edge that said the Circle Jerks and Bad Religion were edge. The Circle Jerks! Maybe it was a joke that was over my head. Still a good

read. (GF)

PO Box 56057 / First Ave. P.O. / Vancouver, BC / V5L 5E2 / Canada

## AMUSING YOURSELF TO DEATH

#8 / \$2 ppd

8 1/2 x 11 - copied - 20 pgs

Zinemaster Ruel Gaviola and his gang of reviewers are at it again. This month doesn't disappoint, with over 70 lengthy and opinionated reviews. Ruel is also starting up a zine distro with his favorites so be sure to check that out, too. (KW)

Ruel Gaviola /  
PO Box 91934 / Santa Barbara, CA 93190

## ANTITHIS-ESTABLISHMENTARIANISM #3 / \$1?

8 1/2 x 5 1/2 - copied - 48

Run of the mill emo SXE zine. Interviews (Nema and Jen Angel), animal rights, badly reproduced photos. Rants against sex and drinking (that's when I got skeptical) and abortion (that's when I put it down). (MD)

PO Box 21811 /  
Roanoke, VA 24018

## BASTARD #4 / \$1 ppd

8 1/2 x 11 - newsprint - 16 pgs

Well, this guy sure isn't afraid to say anything. Full of nasty ass shit: a win a date with Crisco Boy contest (that sounds fucking lovely, doesn't it?), vomit, sex (hopes of), make your own bong, and more. Pubescent boys will love this. (LB)  
Rob Bastard / PO Box 6822 / New Albany, IN 47151-6822

## BATTLE SCARRED #1 / \$?

8 1/2 x 11 - printed - 38 pgs

Obviously this zine "dedicated to anti-fascist skinheads everywhere" isn't for everyone, but for those of us tired of flagwaving, beer drinking, jocks in boots and braces, this is a breath of fresh air. Includes interviews with local oi/street-punk bands, a historical background of the seminal anti-racist Midwestern crews in the late eighties, and an enlightening and educating look at the roots of ska. The piece de resistance was the piece about RASH, a leftist skinhead faction, that includes socialists, communists, and anarchists. But don't miss the hilarious and pathetic expose on the many kids in their area who flirt with right wing skinhead factions and scene hop for convenience. (KW)

PO Box 608038 / Chicago, IL 60626

## BOISE LIFE #2 / two stamps

8 1/2 x 5 1/2 - copied - 24 pgs

This was deemed "the hair issue", with not enough focus on hair. It's a funny, light read with topics ranging from an interview with a guy who was kicked out of school and had to get his hair cut, to random tidbits about obnoxious Christians who followed her around downtown. Comical enough for me, but there's not much to be found inside. (RD)

3618 Tulara Dr. / Boise, ID 83706

## BROKEN PENCIL #6 / \$4.95

8 1/2 x 11 - printed - 80 pgs

Cool Canadian version of Fact Sheet Five. Half of the mag is reviews of zines, comics and chapbooks (categorized by region), books and some music and E-zines. As a sample, there are some excerpted articles from various zines reviewed including my favourite *Infiltration* and a short interview with the star of "Ladies and Gentlemen, the





Fabulous Stains" from *Sockamagee*. And there's more - contributed articles on anarchy and feminism, fiction and a series on the state of spoken and written word in Montreal. This issue is full. (TX)

PO Box 203 / Station P / Toronto, ON / M5S 2S7 / Canada

### CHICKEN IS GOOD FOOD #3 /

\$2 ppd

8 1/2 x 11 -  
newsprint - 64  
pgs

After reading through this one, I have to say that

I am neither thoroughly excited or thoroughly disgusted by this zine. It is just kind of there. The layout and look of this issue is definitely Punk Planet-ish. Most of the columns written were for the most part revolving around Bay Area issues. Also, most of

the record reviews were seemingly favorable. Did they bother to review the crap? I am sure they got plenty of it in the mail, as does MRR. This zine definitely has its moments, though. Two neat informative articles: one on the CIA crack cocaine connection; the other on the alleged UFO sighting this year in Arizona. OK issue. (CW)

PO Box 642634 / San Francisco, CA 94164-2634

### CLASS WAR #74 / \$3 ppd

12 x 16 - offset - 10 pgs

Apparently what was formerly known as Class War has split into two factions and this is put out by the self-described militant side. This reads like a parody of itself. Are they really selling Class War stickers autographed by Alice Cooper to raise money? I used to get a kick out of Class War, but this stupid, macho posturing really doesn't interest me. And look, it really goes too far when they make fun of anyone from EastEnders. I have my limits. (MJ)

London CW / PO Box 467 / London E8 3QX / England

### CLIMAX #2 / \$?

8 1/2 x 12 - printed - 44 pgs

An interesting mix of comic book and

art zine, with a bit of underground horror cult film thrown in for good measure. Plus some random writing, including a piece on the asshole problem in America. For some reason a lot of the comics seem to be about shitting, and one that seems to pay homage to a Ray Bradbury story. Also a photo spread on a guy who does chainsaw sculpture with trees. All in all a pretty good read, I found most of it to be very entertaining. (JW)

R. Manzstraat 67 / 3026 TV Rotterdam / Holland

### CLIMAX #3 / \$?

8 1/2 x 12 - printed - 68 pgs

This issue's theme is soap, mostly soap operas, done in comic form. The people who put this out seem to be seriously twisted, and I like it. There is an amazing pictorial story featuring the Stink Sisters, which seems to have nothing to do with the rest of the issue, and quite defies description.

What a great zine in color too. (JW)

R. Manzstraat 67 / 3026 TV Rotterdam / Holland

### CONSTANT AGITATION #4 / \$2 + stamp

5 1/2 x 8 1/2 - copied - 18 pgs

Handwritten, fun effort chockful of marvelous photographs of Horton Heat, the Fags, Snotboy 77, the Muzzies. Liked it. (TD)

PO Box 1582 / Anne Arbor, MI 48106-1582

### DAY OLD DONUTS #11 / free+2 stamps

5 1/2 x 8 1/2 - copied - 24 pgs

The title of this zine reminds me of eggplant and his dumpstered food fetish. The inside reminds me a little of MRR, where you'll find interviews with Nothingface and Sam Black Church and show reviews from the Vermont area. Add to this clever stories on the Clifford sisters, McDonalds, Jack Endino and some William S. Burroughs rantings and you get the gist of this zine. There's lots here and the price is great. (JX)

Andy Jones / 103 York St. / Poultney, VT 05764

### DISAFFECTED YOUTH #1 / \$1 ppd

8 1/2 x 5 1/2 - copied - 24 pgs

As much as I tried to like this, I just couldn't. It has a terrible interview with JFA, and two contrasting interviews with Lawrence Livermore and George Tabb that didn't tell you a single thing (enough already!). Lastly, there were the columns and rants that were just not thought out enough. If a little more time was spent on this, it may become a tad more interesting. (RD)

207 Stillwater Dr. / Oviedo, FL 32765

### DISTANT VOICES #17 / \$1 + stamp

5 1/2 x 8 1/2 - copied - 18 pgs

Oh wow! This is exactly what I'm looking for! Another half size copy job devoted entirely to major label third wave ska. No, I kid. This is pretty pointless. What's scary is that there are 16 more issues of this zine floating around. (JC)

260 Garth Rd. / Scarsdale, NY 10583

### EARQUAKE #55 / \$2 ppd

8 1/2 x 6 - copied - 28 pgs - French

The latest from Frederic's "revue des musiques impopulaires." Band interviews, zine reviews, book reviews including Bret Easton Ellis's *Less than Zero*, a book on Yukio Mishima by one Henry Scott Stokes, and *Skrewdriver: The First Ten Years*; punk, oi, more. Good as usual. (TD)

Frederic Leca / 88160 Le Menil-Thillot / France

### ENNOYING CRACK #3 / ??

6 x 6 - copied - 44 pgs

Yes, the title is spelled correctly - it refers to the sound the editor's bike makes. This is the life of a cyclist in Belgium revolving around accidents, new accessories that don't work, and the importance on eating on long rides. The feature article for me was how he followed the true DIY punk principles by designing his own messenger bag and then getting his mom to put the thing together. Too bad she didn't include the pattern, it might have redeemed this for me. What really confused me was the back page. Superimposed over a picture of a wheelchair was the inscription "no engine but NO I don't wanna try it!" I'm pretending it's a message about bike safety. (TX)

Tom Sap / Kranenbroeklaan 19 / 8930 Lauwe / Belgium

### EYE CANDY #4 / \$1 or 3 stamps / trade

5 1/2 x 8 1/2 - copied - 72 pgs

This is pretty thick, but I just feel like there is something missing. There are two interviews, one with the Subverts which is pretty lengthy. The other is with John S. Hall from the famous, King Missile. Other than that, I didn't really find too many interesting things elsewhere in this zine. Layout is in the true





DIY fashion of cut and paste, but it needs some work in the clarity department. Lots of reviews and some ads. (LU)

Joseph Biel / 7741 Ohio St. / Mentor, OH 44060-4850

**F.O.E. #38 / \$1 ppd**

8 1/2 x 11 - newsprint - 56 pgs

F.O.E. rocks. The writers are great (but goddamn are they depressing!), the music coverage is eclectic, and the whole quality level is extremely high. The focus is mostly on the Lehigh Valley, PA scene, but not so much as to seem too inclusive. There's show "observations", tons of photos, record reviews and a Spazz interview. It's good. (JC)

PO Box 4 / Bethlehem, PA 18016

**FLOUR POWER #8 / \$2 ppd world**

6 x 8 1/2 - printed - 40 pgs

There's a ton of material in this "anarchist punk zine", but the print is so tiny you'd have to really want to read it to justify so much squinting. I did feel well rewarded with the interview with Brob (Tilt), the articles on (anti-) animal research and vaccinations (w/ contact listings), and the thing on anarchist pirates. Also letters, reviews (some real old), Vancouver scene report, political and punk debates. Worth the squinting. (JM)

Rejoice / PO Box 78068 / 2606 Commercial Dr. / Vancouver, BC / V5N 5W1 / Canada

**4Q #3 / \$2 ppd**

8 1/2 x 11 - copied - 24 pgs

Pretty standard zine that focuses on the oi scene. I don't want to rain on anyone's parade but the lack of any distinguishing personality and the poor photo reproduction found within these pages make for an unexciting and somewhat forgettable read. Along with the standard zine and record reviews you get interviews with The Business, The Idols, Squiggy and others. Hopefully next issue will take things up a notch. (RM)

Willy / 200 Gibson St / Berea, OH 44017

**FREE CHOICE #2 / \$2 ppd**

8 1/2 x 11 - printed - 36 pgs

Austrian DIY effort mostly in English. Interviews in English with Agoura California's Rhythm Collision; Germany's Disrespect; Colorado's Nobodys. Interviews in German with Eat My Shorts, Leben, Konstrukt; one of those Violence in the Scene spiels; more. (TD)

Wiedner Marcus / Stollenweg 7 / 8700 Leben / Austria

**GEARHEAD #6 / \$5.95**

8 1/2 x 11 - offset - 114 pgs

A nice-looking rebel-themed Kozik cover kicks off this redneck issue of *Gearhead*. There's so much to read here, and most of it you'll enjoy even if, like me, you've never owned a car. There's a lengthy account of Elvis Deathweek '97, where hordes of Elvis fans of all color, class and creed descend on Graceland to celebrate / remember the fateful death of the King Of Rock and Roll in August 1977. Tacked on to that is a trip to the Memphis Music Hall Of Fame, which sounds like a worthwhile pilgrimage many of us would like to make. Also recommended is the interview with Billy F. Gibbons of ZZ Top, who came across as a gentleman and a scholar. Be sure not to miss the whole section on those good ole boys of The Dukes Of Hazzard, and last but not least, see Mike give a rare bad review, to the new Misfits. You'll lap up this zine like a kitten to a saucer of 2%. (AM)

PO Box 421219 / San Francisco, CA 94142-1219

**GORDON YAMAMOTO AND THE KING OF THE GEEKS #1 / \$2.95**

8 1/2 x 11 - newsprint - 36 pgs

This comic is getting off to a nice start with a pretty funny story that I'm sure will develop nicely in the upcoming issues. The plot involves this school bully that gets a small spacecraft lodged in his nose. It's a pretty silly affair, drawn in a simple, clean way. Glossy cover, self published, if you order it send postage too. (TT)

Humble Comics / 2550 Shattuck Ave. #113 / Berkeley, CA 94704

**GOT THAT ? #6 / \$1 ppd**

8 1/2 x 5 1/2 - copied - 60 pgs

Immaculately computer laid out zine by a freshman college kid in New York City. The zine is predominantly text and that is fine by me. Its obvious that Joe spent a lot of time on this issue however, the adventures he describes also make it obvious that he is new to New York and misses Hong Kong. Hopefully, the stories will live up to the effort put into this zine in upcoming issues. (SS)



25 Union Square West #C2-8FB / New York, NY 10003

**GRINNER #3 / \$2 ppd**

5 1/2 x 8 1/2 - copied - 24 pgs

Lots of swearing and postcards and messy handwriting, stupid things parents say. Totally British sense of humor. The best stuff bit was all the screwing around with Sned's name. I didn't really think this was that funny, but it's pretty creative. (JW)

Jas Toomer / 75 Winsover Road / Spalding / Lincs. PE11 1EQ / England

**GULLIBLE #12 / \$1 ppd**

8 1/2 x 5 1/2 - copied - 44 pgs

Now here's a good, solid, punk zine. Many people might belly-ache that a zine like this is typical or self obsessed, in that it contains a lot of your standard, "I went to these abandoned train tracks and got all introspective and shit.", and, "Me and some friends went ringing doorbells and ran!" type of stuff. Sure, there's nothing incredibly groundbreaking here, but it's funny and inspiring in it's own cute and innocent way.

Failed pranks, learning disabilities, tour tales, voting, stories about wandering around and going swimming, music and zine reviews. (TT)

PO Box 4909 / Richmond, VA 23220

**HAZLO TU MISMO #2 / \$3 ppd**

8 1/2 x 11 - printed - 16 pgs - Spanish

A hardcore zine from Argentina, and from what I've heard they've got a pretty kickin hc scene down there, too bad this zine's not written in English, so i could at least read about it. Interviews with Vieja Escuela, Dead Stool Pigeon, Hablan Por La Esplada, plus reviews and columns. (CB)

CC213/SUC 12(B)/CP 1412 BSAS / Argentina

**HELP, MY SNOWMAN'S BURNING #2 / \$2 ppd**

8 1/2 x 5 1/2 - copied - 32 pgs

This is not a very cohesive zine, which means that though there's a lot of variety, there's nothing to hold it together, and that bothers me. An analysis of this summers Bay Area girl convention that I didn't think was critical enough, and another piece about living in Berkeley which starts off with some good criticisms of America but then starts talking about shows. A reprint from Wendy O Matik, a history of the swastika, a good but basic analysis of corporate advertising, an interesting criticism of direct action, book reviews,



and a lot of other stuff. (JA)  
PO Box 14-562 / Kilbirnie, Wellington /  
New Zealand

**HOOPSIP #36 / \$2 ppd**

8 1/2 x 11 - copied - 26 pgs

Hoopsip has always been a good read in my book. This issue is shorter than usual, but still pretty damn swell. Dan includes a hilarious interview with sexologist/ freak/ crackpot Dr. Ducky Doolittle about her line of work. Also included is an interview with The Valentine Six. Rounding out this issue are the always disturbing cartoon page as well as some slagging record reviews. Funny, and well worth recommending. (CW)  
PO Box 7636 / Bloomfield Hills, MI 48302-7636

**HOT ROD SUICIDE #1 / \$2 ppd**

8 1/2 x 11 - copied - 40 pgs

I am excited about this one because it encompasses true DIY style. It is entirely cut and paste, and neatly typewritten. Interviews include Scott Beiben of Bloodlink Records, 500 \$ Fine, and Avail. For a first issue, it has a lot of small minor adjustments needed, but as a whole this zine has a great future. Sincere writings, reviews and all that. No scanning, no computers, and no bullshit. I love it. (LU)

Andrew Necci / PO Box 4909 / Richmond, VA 23220

**ICE 9 #5 / \$?**

8 1/2 x 11 - newsprint - 40 pgs

Hey kids, just because a zine is on newsprint, and has a decent layout doesn't necessarily make it good. In fact, this one's kinda dumb. You know what really bugs me? When zine editors run an interview that was obviously done through the mail as if it wasn't. Why lie? Anyway, the low point here is an inane interview with Haulin' Ass (witty name, no?) in which probing questions like "How do you explain your great lesbian following?" are answered by insightful revelations such as "I'm looking forward to having my penis chromed. My quivering loins are dancing in a festive ring of fire." Ugh. (JC)  
PO Box 6737 / Fullerton, CA 92834

**IN THE RYE #666 / \$2 ppd**

5 1/2 x 8 1/2 - copied - 24 pgs

The cover boldly states that there are no US bands within. Instead, there are interviews with two Yugoslav bands, Hocu Necu and Six Pack, a Yugo zine,

Three Friends, and some stories from time spent there. (AM)

Ivan / 29 Cloud Green / Cannon Park /  
Coventry CV4 7DL / UK

**JANK #s 6 & 7 / one stamp each**

4 1/4 x 11 - copied - 4 pgs

This is a monthly "newsletter" (?) put out by Janelle *Tales of Blarg* and her friend, Jeff. #6 features an update on some less than friendly neighbor relations and free movie reviews. In #7, they rank places (with hobo "bundles," aka handkerchiefs on a stick) they've crashed at from Chicago to Oakland. Each issue seems to feature a loser president whom everyone ignores, like William Taft (#6) and Chester Arthur (#7). It's worth the price of admission just for the hilarious covers! (KW)

PO Box 4047 / Berkeley, CA 94704

**JR. SKEPTIC FANZINE #3 / \$2 ppd**

7 1/2 x 10 3/4 - newsprint - 32 pgs

Columns, reviews, and interviews with Avail, GameFace, and the Swing Kidz make up this excellent zine. The columns

are written with heart, the interviews are well done and you could tell they put thought into the amusing reviews (they describe Team Dresch as "Jewel on Valium."). A hell of a lot better than most of the shit I review. (LB)

204-B Hillcrest Ave. /  
Collingswood, NJ 08108

**KEROSENE #5 / \$6**

8 1/2 x 11 - printed - 62 pgs - French

Extremely well-printed and well-laid out HC thing with Dischord history article, interviews with Bad Religion, Shaggy Hound, Fake Hyppi, and Spicy Box from the lovely French town of Saumur, possibly the ugliest town in the Western world including Van Nuys, California. Album & CD eviews, zine re-

views, France concert listings of all interviewed bands. Nice. For \$9 extra it comes with a compilation CD. (TD)

BP 3701 / F-54097 Nancy / France

**LIFE IS SUFFERING #1 / \$1 or 3 stamps**

5 1/2 x 8 1/2 - copied - 44 pgs

The name says it all. Life hasn't been good to this guy—he's currently dealing with a heroin addiction after losing his good friend to an overdose. This zine is dedicated to his late friend and is full of

raw thoughts on his death and life. Sadness, anger, and a need to be heard fill this zine. (LB)

PO Box 170 / White Plains, NY 10603-0170

**LOOSE SCREWS #10 / \$1 ppd**

5 1/2 x 8 1/2 - copied - 24 pgs

This zine can go either way: There's good articles and stories which are well written and then randomly throughout this zine, are pictures of semi-nude heavier women which are seemly pointless. The articles include the Zeros and the Real Kids, the Mutts show review and the Candy Snatchers review, and for some unknown reason numerous Damned lyrics. I wish there were more interesting things here to make it enticing... (JX)

5400 Dalrymple St. / Virginia Beach, VA 23464

**LOOSE SCREWS #11 / \$?**

8 1/2 x 5 1/2 - copied - 20 pgs

I must admit that my eyes were almost bleeding after reading this one. Most of it is hand written and this handwriting is far too small to read comfortably. After straining myself to read this issue, I found a mail interview the NYC band Fur and quite a number of show reviews from the local Virginia Beach area. There was however one amusing story about scamming free soda out of a telemarketer, coincidentally this was also the only typed piece in the zine. (SS)

5400 Dairymple / Virginia Beach, VA 23464

**MATR PAPROKA #6-8 / \$3 ppd**

8 x 6 - printed - 142 pgs - Polish

This zine is becoming better with each issue. It comes in a book form and has a hard hitting anarchistic style. There are articles on civil disobedience in England, the Internet, police abuse, plus an interview with the band Eva Braun. This issue also comes with a free seven inch EP. If you are interested in Poland and punk you will not go wrong with this zine. (HH)

Filip Majchrzakowski / PO Box 13 / 81-806 Sopot 6 / Poland

**MEDIA BLITZ #1 / \$1**

5 1/2 x 7 1/4 - copied - 20 pgs

Very, very cut and paste - so much so that the xeroxing on my copy was so off center that I had to abandon several articles 'cause I got tired of guessing the missing words. What I could read was worth it though. A rant on living with a speech impediment, several defenses of skin heads, good music for bad times and a reprinted article on the Jonestown/CIA connection. A very good first issue. (TX)





Neal / 63 Purdue Street / Staten Island, NY 10314

### MOTORCYCHO #9 / \$1? ppd

4 x 5 - copied - 17 pgs

The 'zine of the month, as much as I have to play favorites. The new Motorcycho contains more information and top notch 'zine' journalism in its 17 reduced-type pages than the entire run of most. And get this, it's 'zine by, for and about punk 'bikers' and the people who love them. Interviews with the Go Nuts, "Build Your own Minibike", music stuff, odd Motorcycle stories, and great, compressed graphics. Top drawer. (JH)

PO Box 1564 / Point Roberts, WA 98281

### MY FATHER, THE RANCOR #3 / \$1 ppd

5 1/2 x 8 1/2 - copied - 36 pgs

This is a fairly innocuous read with a pro-skating slant that I find hard to connect with, but have nothing against. Inside are "eh" interviews with Avail and Less Than Jake. I was hoping that the somewhat pointless interviews would be made up by great writing, but it was finished by typical stories and reviews. Like I said, there's nothing wrong with it, but there's not much going for it, either. (RD)

Liam / 636 Coronet / Glenview, IL 60025

### 9 AND A HALF LEFT #3 / 75¢ ppd

5 1/2 x 8 1/2 - copied - 40 pgs

Personal styled zine consisting of short two page pieces. Lots of rambling emotional stuff. There is a story on the loss of his dog, working at the local drug mart, and having a lousy roommate. It is worth the seventy five cents for those who are into this kind of writing, but is probably worth passing up for those who are not. (CW)

Mike Rodemann / 2011 Richland #1 / Lakewood, OH 44107

### NOISES FROM THE GARAGE #6 / \$2 ppd

8 1/2 x 11 - printed - 48 pgs

Finally a zine that reflects my own highly developed musical tastes- garage bands, annoying surf instrumentals, and noisy guitar driven punk. This rules! Interviews with The Hate bombs, The Beautys, a former Dead Boy, Cheater Slicks, Guitar Wolf, Bantam Rooster, Los Straitjackets, The Weird Love Makers, Gotohells, The Hentchmen, Dead Moon, Drag Strip, Zeke (my most recent musical purchase), RONNIE DAWSON, and The Loudmouths. Whew. Plus a list of re-releases from Del-Fi records, which saves me the trouble of having to write down my

Christmas list, as it's all printed here, (hint, hint). And of course the usual reviews and stuff. Get this now. (JW)

Brian Marshall / 8811 Rue Riviera #3A / Indianapolis, IN 46226

### NORTHBOUND 26 #1 / \$3 ppd

5 1/2 x 8 1/2 - copied - 48 pgs

This is a nice little personal zine done by the woman who does *The Catbox Room* comic books. She has just made a move from San Francisco to Seattle and this zine is filled with her experiences with life, learning, and music. It's a real informal read which comes off much like a mini-story book (with nice pictures). (LB)

PO Box 20143 / Seattle, WA 98102

### OTAKU #3 / \$1.50 ppd

5 1/2 x 4 - copied - 72 pgs

This thick little digest sized zine rocks the house. Seriously, this is a nice, honest, mainly autobiographical zine that relies more on the well written stories and creative wording and layout, (not to mention Jeff's really cute handwriting) than any band interviews or political ramblings. It seems like he could write about anything and make it seem interesting, which I guess is what he does. Spring, riding the bus, going to shows, kicking it in the park, wandering around and a nice rigatoni recipe round it all out. (TT)

Jeff Otaku / 114 Canter Blvd. / Nepean, ON / K2G 2M7 / Canada

### PANOPHOBIA #5 / \$3

5 1/2 x 5 3/4 x 1/2 - copied - 152 pgs

Pick of the month! This is all about fears and phobias. This zine is so thick, I mentioned it's third dimension above. This zine is so thick, the editor added a flip book along the bottom margin. This zine is so thick, yet all the band interviews are only two to three pages each. And what interviews! I don't care about bis's massive tour schedule, Cold Cold Hearts's latest recordings, or Calvin Johnson's new projects. What I wanna know (and all

I find out) is what terrifies them. There are lots of reader phobias too, some of which surprised me. One third of this issue is a bonus comics insert. Recommended. (TX)

Jen Wolfe / PO Box 63058 / St Louis, MO 63163



### PANTS THAT DON'T FIT #10 / \$1 ppd

5 1/2 x 8 1/2 - copied - 40 pgs

I'd have to basically say this is a riot grrl fanzine, except that the writer is a gay boy. It's not only the issues that make it grrl, but the fact that it looks like a Kill Rock Stars graphics course. I don't mean any of that to sound derogatory, because I like all that stuff. This is all personal writing about being gay, gender issues, self-de-

fense etc. I like the topics, I thought the writing was good. The main part of this zine is a piece about a person in the scene who beat up his ex girlfriend four years ago. A variety of sides are represented. My initial reaction was that the author was using the guise of "opening a dialogue" to publicly attack this guy, but now I don't know how I feel. Without question this is a very important issue that has never really been dealt with in the punk community, and completely undermines any attempt we may make at social justice. There's a lot more to say, but not in a zine review. Whatever the author's motivation, the article made me think about this a lot, and have several discussions with other people, so that's pretty good. (GF) PO Box 720716 / San Jose, CA 95172

### PEARSHAPED #2 / \$1?

8 1/2 x 5 1/2 - copied - 36

A zine focusing on women's body image. It reads like a dissertation, because it is. Also bits on Frida Kahlo, rape culture, some zine and music reviews. (MD)

Mia Ellis / 645 62nd St. / Oakland, CA 94609

### PEPPERPOT #3 / \$2 ppd

5 1/2 x 8 1/2 - copied - 40 pgs

I like this zine because it's personal, fun and has lots of different elements. Rec-



ipes for vegan fried food! Trainhopping! Led Zeppelin! Herbal remedies! Plus some feminist and personal bits to hold it all together. Well written. This zine holds promise. (MD)

Kate / RR6 - S15 - C20 / Gibsons, BC / Canada V0N 1V0

### PLASTIC BOMB #20 / \$5 ppd

11 1/2 x 8 - print - 132 pgs - German Nothing better to say than this is an excellent issue of *PB*. It is loaded with good articles, interviews, graphics and ads. Plus there are plenty of reviews. Some of the topics covered are

Crass, Swedish punk, the anti-fascist movement and a rare interview with the Neurotic Arseholes, one of Germany's best punk bands of all times. Finally the whole package comes with a free twelve band CD reviewed here in *MRR*. (HH)

Forst Str. 71 / 47055 Duisburg / Germany

### PUNK ROCK '76 -

'82 #1? / \$3 ppd

8 1/2 x 11 - copied - 28 pgs

Not really a 'zine in the classical sense, more like

a scrapbook. Consisting of xeroxed reviews, interviews and photos from the English music press, it features "at home" looks at the Damned, the Pistols, Clash, and all the other icons you either love or loathe. Nice stuff if you're into that era, and it would probably make good toilet reading. (JH)

PO Box 15 / Pentre, Rhondda / Mid Glam / CF41 7YG / UK

### RATS IN THE HALLWAY #6 / \$1 ppd

8 1/2 x 11 - newsprint - 40 pgs

A really cool punk zine that's well put together, with a lot of interviews. Bands featured are: Bouncing Souls, The Broadways, Goober Patrol, Ferd Mert, Petrol Apathy, and the Mailorder Children. What really makes this zine complete is its columns, reviews, cartoons, and show dates. The only complaint I have is the totally poorly written article on straightedge, which made me somewhat ill after reading it. Besides that, this is a really well rounded zine and definitely worth checking out. (CB)

5109 S Elk Ridge Rd / Evergreen, CO 80439

### RAW SEWAGE #1 / 3 stamps

8 1/2 x 5 1/2 - copied - 16 pgs

This is a pleasant little diversion, some-

thing to read while you wait for your dinner in the all night diner. Contains an interview with El Duce, another with a "crack whore", a few pages of comics, a few pages on trashing a high school talent show and a couple more about satanism. Not great, but not half bad either. (JW)

PO Box 221 / Delaware, NJ 07833

### READY ROCK #1 / \$2 ppd

5 1/2 x 8 1/2 - printed - 28 pgs

Comicbook, Eightball-influenced. "Migraine Boy," "The Mosquito," "Oh Sweet

Trash," more sequentially illustrated narratives of pain, remorse, transfiguration, all by a talented young artist whose future probably is bright. (TD)

Neil Schmidt / 294 Finley Rd / Bridgeton, NJ 08302

### SAVAGE STATE #5/6 / \$3 ppd

8 1/2 x 5 1/2 - newsprint - 64 pgs

This is a self-proclaimed Anarchist punk zine out of New Zealand that shares a lot of sim-

ilarities with *Profane Existence*. It covers the local Aotearoa scene as well as the larger animal rights and anarcho politics of the world. Admirably, it doesn't just tow the standard anarcho-punk line since it includes articles critical of the A.L.F. and supporting armed struggle. Recommended for those of the *Profane Existence* persuasion. (SS)

PO Box 6387 / Te Aro, Wellington / New Zealand

### SCENA #97 - 98 / \$3 ppd

8 x 4 - printed - 110 pgs - Czech

This booklet is a resource guide of addresses for galleries, band venues, clubs, festivals and theaters of mostly the Czech Republic and surrounding European countries, but also includes some international contacts. Probably a great resource if you are planning a trip to Eastern Europe. This guide is not limited to just the punk scene, but covers lots of the alternative scene in general. (HH)

Peter Bergmann / Korenskeho 13 / Prague 5 / 15000 Czech Republic

### SHAT UPON #4 / \$2 + stamps

8 1/2 x 11 - newsprint - 64 pgs

On first glance I saw nothing but ads and annoyingly large type face. Upon second glance I see enough for one or two trips to the toilet; swashbuckling (you know, kind

of like a cross between being a pirate and picking up chicks), Scandinavian phrases, and vapidly abound. (AR)

Smetanka PO Box 9081 / Missoula MT 59802

### 6 VOLT #3 / \$1 ppd

5 1/2 x 8 1/2 - copied - 56 pgs

I really enjoyed this zine. It's a weird collaboration of writing, comics, random stories and jokes that was actually pretty interesting to read. Living in San Diego, drinking, sex, giving people bad tattoos, sleeping with your ex's exes, Pearl Hart (a stagecoach robber), sleeping with other people's boyfriends, having a show in your basement...it's all in here! And there's even more good stuff. (MD)

PO Box 80111 / Lincoln NE 68501 - 0111

### SLAM #1 / \$1 ppd

5 1/2 x 8 1/2 - printed - 28 pgs

Well, in this zine's review section they give both Rancid and A.F.I. good reviews. Youch! Strike one. One of the columnists talks about how "hardcore" is more than just music. Ugh! Strike two. The contents, aside from the two short columns, are exclusively record and zine reviews as well as band interviews. Dios mio! We'll let that slide though. Ball one. The layout is good and the green cover is pretty snazzy. Just goes foul. Ball two. Hey, it's only a buck. Got a piece of that one but out of play. Ball three. Full count. Stay tuned for issue two to see if these folks can pull it together and get on base. (RM)

Islas Canarias 23 / 09006 Burgos / Spain

### SLINGSHOT #59 / \$1 ppd

18 x 12 - newsprint - 20 pgs

Slingshot documents leftist/anti-authoritarian struggles. It is at it's best as it is local, telling of the success' and failures of Berkeley/Bay Area activism. At it's worst it says things that have been said a million times about the same old crimes. In general it is a resource that serves those in the know and informs those who don't. (AR)

3124 Shattuck Ave / Berkeley, CA 94705

### SMELL OF DEAD FISH #48 \$1.00

+ stamps

8 1/2 x 11 - copied - 30 pgs

First I have to say that it would have been better to have someone else review this, as it is pretty much full of poetry, and in general I can't stand the stuff. However, some of the what's in here was actually kind of okay. I did enjoy reading the rather silly essay on straight edge, and the layout is refresh-





ingly random, while still being fairly easy to read. Also I have say that I have a lot of respect for anyone who manages to keep their shit together long enough to put out 48 issues. Anyway if you're into poetry this is probably one you don't want to miss. (JW)

PO Box 484 / Pensacola, FL 32593

### SOAP AND SPIKES #3 / \$1 ppd

8 1/2 x 11 - copied - 36 pgs

Studded leather jackets on, and let's go! One wildly enthusiastic pogo punk zine out of Canada. It's mainly just interviews, with a local scene report and a few reviews tucked in at the end. For all that though, the interviews are well worth reading! GBH, Peter And The Test Tube Babies, and the Forgotten Rebels all grace the pages this time around. My only complaints are that I would've liked to have heard more from Dick the editor, and why type in ALL CAPS all the time, eh? (AM)

431 Burlington Ave #2 / Burlington, ON / L7S 1R3 / Canada

### SPAGHETTI DINNER AND DANCING #10 / \$1 ppd

8 1/2 x 5 1/2 - copied - 28 pgs

A punk-minded fanzine from buttfuck Montana, 90% of the zine is the writer's personal writings, mostly about the great outdoors, hikes, and his first protest against the logging industry. He also lists some interesting facts, plus in the back he lists serious threats that face our wilderness, which is followed by a contact list of organization if you want to get involved. Also a short interview with Jess S of the Automatics and some reviews. (CB)

PO Box 2536 / Missoula, MT 59806

### STAY WILD #10 / \$4 ppd

11 1/2 x 8 - print - 80 pgs - German  
This issue has interviews with Coffein Bomb, The Smugglers, and Antiseen. There is also a report on the Stay Wild festival held earlier this year in Berlin. Finally there are the usual assortment of reviews and ads. This zine just proves German punk is alive and well. (HH)  
Carsten Irlander / Vorwärts Str. 10 / 44139 Dortmund / Germany

### STILL WANNA DIE! #3 / \$1 ppd

5 1/2 x 8 1/2 - copied - 18 pgs

Here you go, proof that there are socially redeeming uses for photocopiers and white-out. An interview with the mighty Nashville Pussy, clip art from the old *New Wave Rock* magazine involving the Dead Boys, and much more crabby invective about how the scene's gone to hell. I'm all for it. (JH)

PO Box 3383 / Minneapolis, MN 55403

### STORM WARNING #35 / \$2 ppd

8 1/2 x 11 - newsprint - 16 pgs

This is the road less traveled. VVAW AI (Vietnam Veterans Against the War Anti Imperialist) puts this out for an audience I cannot visualize for the life of me. Informed articles on the Militarization of the Border (anti), atrocities committed by U.N. troops in Somalia, an interview with a Vet with Gulf War Syndrome, and other topics with a generally leftist bent. Interesting? (AR)

PO Box 95172 / Seattle WA 95172

### SUNBURN #6 - \$3 ppd

8 1/2 x 11 - printed - 32 pgs

This is a cool comic zine out of Canada. With sixteen different artists contributing there's lots of variety to be found in both the drawing styles and storylines. The contents of the short stories, most of which are one page, range from very serious to silly and lighthearted. A top notch effort that is well worth checking out. (RM)

PO Box 2061 / Winnipeg, MB / Canada

### TEXAS #2 / \$1 ppd

6 x 8 1/4 - copied - 60 pgs

Obsessed with the state of Texas, bouncing from one girl to the next, but never satisfied, editor Alan reveals a little piece of life through this personal zine. He talks about his cat, going to see the Descendents, but we never actually hear about his trip to Texas! Hands down, the gem to this zine is the satirical Peanuts comics where the kids toy with homosexuality, feelings of depression, and Charlie Brown winds up killing himself. Yikes. Everything else just seemed like filler. It also comes with #2 1/2, a mini that traces different ways a person can die in Texas, matched with the city, starred on the map. A fraction of the size of #2, but so much more interesting. (KW)

83 Alcombe Rd / Northampton, NN1 3LE / England

### THE MULTIPLIER #3 / \$3 ppd

4 1/4 x 11 - copied - 46 pgs

Cool bicycle-power zine from Minneapolis. Mostly bike messenger oriented, it's a mix of fact and fiction. Stories about Critical Mass, working as a messenger, scary head injuries, bike politics. Smart and together. Good for those of us who enjoy the 2 wheeled mode of transportation. (MJ)

PO Box 2275 / Minneapolis, MN 55402

### THE RAIN THAT FELL LAST NIGHT MADE ME FALL IN LOVE WITH YOU #12 / \$2 ppd

5 3/4 x 8 1/2 - copied - 68 pgs

Nice, pretty cover. This issue opens with the long story of the editor's trip to the Headwaters forest rally this past September. It's interesting as a travel story as well as a call for action. There are also some tips on civil disobedience, an anti-hero rant, stuff on Santa Rosa and the Independent Arts Collective (allegedly ripped off by their junkie treasurer for \$3,000), a pro-biking piece, and going to jail for a week. A personal zine emphasizing the personal = political stuff. I liked it all right. No ads. (JM)

PO Box 15306 / Santa Rosa, CA 95402

### THE TROUBLE WITH NORMAL #30 / \$1

5 1/2 x 8 1/2 - copied - 48 pgs

This is the fifth anniversary issue and consists mostly of short show reviews. The editor covers a wide range of music, from Iceburn to local country acts to hip hop. Since he likes every show he sees, and has the curious habit of

thanking the bands, club and audience at the end of every review, this comes across as one big advertisement for local music venues. Just when I'm wondering why this was sent to MRR, I came across a long interview with Behead the Prophet NLSL and a piece on Parental Advisory labels on cds. Huh.... (TX)

PO Box 329 / Columbia, MO 65205-0329





# THE WAY WE WERE A LOOK BACK AT 3RD GENERATION NATION #9 / \$10 ppd

11 1/2 x 8 - print - 60 pgs - German  
This zine is my pick of the month although I find the price a bit steep. There are interviews with Joan Jett, The Clit Boys, plus a brief history of early Swiss punk. There are the usual other things including reviews, news and columns. Both the cover of the Clit Boys and the back cover of Joan Jett rule! (HH)  
Ralf Hunebeck / Muhlenfeld 59 / 45472  
Mulheim / Germany

# TOXIC FLYER FANZINE #24 / \$3 ppd

8 1/2 x 11 - offset - 40 pgs  
I don't know if it's an appropriate title, but what the hell. Mostly consisting of band photos, some of them dating back a ways (A.O.D., Verbal Abuse, Reagan Youth) and the requisite band interviews and reviews. I've been handling the newsprint pages for ten minutes and the ink hasn't stained my hands - too bad you can't say the same with the 'zine you're reading. (JH)  
PO Box 39158 / Baltimore, MD 21212

# UNDERDOG ZINE #21 / \$1 ppd

8 1/2 x 11 - newsprint - 56 pgs  
Unfortunately U-Dog has quit doing records, and will only be doing the zine from now on, which sucks because the "Achtung! Chicago" series was awesome. Anyway, at least the zine is great. I can't believe this is the first time I've seen it. There's news on Chicago based bands, labels and zines, as well as lots of mail, columns, movie reviews (no record reviews), an article on the Year 2,000 problem and more. It's only a buck (free if you're on their mailing list). You should pick it up. (JC)  
2206 N Rockwell St. / Chicago, IL 60647-3004

# UNDER THE VOLCANO #39 / \$5 ppd

8 1/2 x 11 - printed - 54 pgs.  
This issue comes with a CD comp by Motherbox Records. This issue has interviews with Electric Frankenstein, Bob Becker from Fearless Records, The Makers, and Squatweiler. Clean layout with interesting columns, and a cool write up on the Long Island music scene. The article on the Ozz fest is pretty cool too. (CB)  
PO Box 236 / Nesconset, NY 11767

# VIEW #4 / \$1 ppd

8 1/2 x 11 - copied - 26 pgs  
I liked this zine a lot. It has a laid back, honest feel to it and is fun to read. Just simple and humorous without being silly. A little too much on the interview side, but well done with bands such as

Telegraph, Social Scare, the Thuggs, Mealticket, Slo-poke and Fudgegun. There's also some pictures of some good pieces, and of course record reviews. So get this one, you'll like it. (JX)  
PO Box 530722 / Livonia, MI 48153

# WANTED #11 / \$2 ppd

8 x 6 - copied - 32 pgs - French  
This small zine is loaded with record and zine reviews. There are also interviews with the bands P4 and Annoyed. Great cartoon cover of punks rioting! (HH)  
Yann Verdalle / 2 Les Hauts de Beychac / 33750 Beychac Et Caillau / France

# WE AIN'T GOT NO CAR! #5 / \$3 ppd

7 x 7 - copied - 76 pgs  
Really great layout without the slick desktop-published look. The writing is personal stories about travel, punk, shows, love, and bitterness. Lots of underlying bitterness. All I have to say is that if you like the Promise Ring and similar type of bands, you'll like this zine. Thankfully, no interviews or reviews. (JA)  
PO Box 49657 / Atlanta, GA 30359

# YOUR FUTURE #3 / \$1 ppd

5 1/2 x 8 1/2 - copied - 32 pgs  
Page after page of handwritten rants about punk life in Roanoke, Virginia. Our editor seems disenchanted with life there, not to mention the people. For kicks, he takes trips to nearby Richmond, and we get to hear about those adventures. There's also an interview with the band Kilara. If you like to absorb yourself in the mundane details of other people's existences, then this one is for you! (AM)  
PO Box 21811 / Roanoke, VA 24018

# ZINE WORLD #4 /

\$3.50 ppd  
5 1/2 x 8 1/2 - printed - 60 pgs

Yes! I was really into this. It's mostly zine reviews, not just a heap of listings; 360+. I thought they made good reading, and I wanted to start stuffing dollars into envelopes right away. Also you get a great cover, zine-related news blurbs, concise letters, and an anonymous-praise-and-shit-talking section. There are several ideas here I would love to steal for MRR. What I really liked about this is the experienced yet still enthusiastic feel. Send them the money and your zine. (JM)  
924 Valencia St. #203 / San Francisco, CA 94110

## MORE LISTINGS

# ATROPHY ZINE / #2 / 2 stamps

This is largely a personal zine with record reviews, poetry, and a quiz page.  
PO Box C-11 / New Rochelle, NY 10804

# GO METRIC #8 / a stamp

Winona Ryder, Sea Monkeys, etc. Egghead / PO Box 250878 / New York, NY 10025

# NEUS SUBJEX #10, #11 & #12 / 1 stamp

News covering the Cincinnati punk music scene.  
4056 Crosley Ave. / Norwood, OH 45212

# SCHISM #10 / \$1.75 ppd

Decent zine with art funding articles, good newspaper clippings, brief Groovie Ghoulies interview.  
928 W. Norton Ave. Suite #552 / Muskegon, MI 49441

# SHORTS #1 / \$3.50

A pretty good comics anthology, but not really a "zine" because of the price.  
Dash Comics / PO Box 2814 / Beaumont, TX 77704

# SPANK #22 / \$3

Large zine with record and zine reviews. Interviews with Squatweiler, Mr. T Experience, and The Loudmouths.  
1004 Rose Ave / Des Moines, IA 50315-3000

# STOMP IT UP #2 / \$1.00 ppd

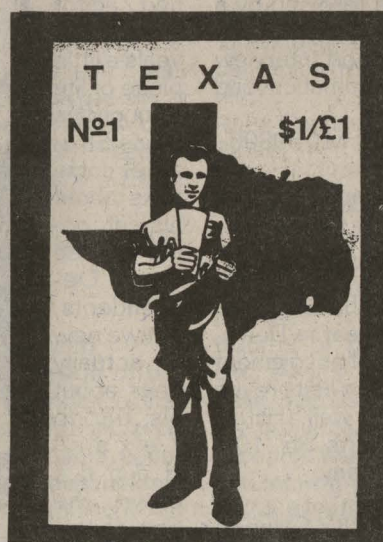
Interview with Lucid

Nation, reviews, political rants, and more.

PO Box 474 / Gladwyne, PA 19035

# TEXAS #1 / \$2 ppd/trades

Drawings, fiction, and musings, depression, Costa Rica stories and history. And so forth.  
83 Alcombe Road / Northampton / NN1 3LE / England





*Catch 22 isn't an exclusively music zine. Though Ryan sometimes covers music, or reviews, or individuals involved in music, Catch 22 mainly covers scamming, adventure, and some politics. Zines don't HAVE to be about music, Catch 22 is a perfect example of this. Interview by Dave Finzimer.*

**MRR:** What are your opinions (good and/or bad) of the zine community, and how do you think Catch 22 fits into it? (If that's vague, then good. Talk about any aspects you want.)

When I first started reading zines (Phrack, 2600, Bleached, Can Control, etc.) I enjoyed them most because they weren't music magazines. It's funny because as I started a distro I found that most people automatically assume all zines ARE about music. Kids can just tell if they like a zine or not by simply looking at the cover to see what bands are on the inside. That right there is something that always turns me off. It's like some people could be into punk for 50 years and still take only music to their grave.

As far as Catch 22, I think there's plenty of room for variety. I mean, almost all zines relate to punk, because both communities are underground. I have almost no music in my zine, yet I can easily say at least 95% of my readers are punk/hardcore kids. It works out well because I know that kids do more than just go to shows, buy records, and read music zines. They climb buildings, shoplift, commit credit fraud, and steal from work too.

**MRR:** I'm glad you said that, because that's why I think zines are so important. They have the capacity to bring so much more than music to our community. Is Catch 22 going to stay with scamming and the like, or do you see yourself experimenting with any other areas?

For the most part I'm going to stay with scams and adventure and things like that. In issue 7 (out around early 1998) and other consecutive issues there will be some other new things as well. The new stuff will be maybe a few interviews with different people who have information to offer, a few select music and zine reviews, and just some miscellaneous columns on things. It will still have the big political overtone to it, but I plan on doing it in a more conservative way in hopes of not turning people off to politics within the punk scene. It will be the same old stuff, but I would like to do it in a way that includes the whole idea of revolution behind it. Sometimes I feel readers don't get that part of it... I want to make it clear why I think it's cool to smash Walmart, but not the local corner store.

**MRR:** Catch 22 has some visible Libertarian input. Libertarians like to talk about protecting and respecting property. How do you feel about the term property and how does that conflict, if at all, with your interest in scams, another thing Catch 22 is full of?

I'm glad you asked this. Libertarians do pride themselves on protecting the individual property of others. Their

platform revolves around specific ideas such as eliminating the Federal Income Tax, repealing all drug laws, forgetting Eminent Domain, and countless others. Oh, and people will not be reprimanded when wishing to post anti-military flyers on public property. I've recently received three summary offenses to appear in criminal court this summer. To me, Catch 22 is about stealing from huge exploitative systems and corporations that constantly take advantage of us cattle. At first glance, I agree the two don't go hand in hand. Just keep in mind, I would never advocate stealing from a privately owned corner store or tagsomebody's house or something.

**MRR:** I know you personally and I know that you are involved in an area of hardcore that often gets tagged with words like, "violent", "macho", "hard", etc. Do you think violence, and the promotion of macho attitudes, is a problem today within hardcore/punk, and do you ever feel that Catch 22 will address this?

I agree that many New York style hardcore bands advocate violence. As far as it being a problem, well I don't know... If kids want to fight, let them fight each other. Just like all the drunk punks I see at their shows. Is that problem? Am I in a position to tell them their drinking is a problem within punk? Even though we're all in this together, it is still their individual element, right? I mean, if people want to drink, fight, or whatever, then they should be able to do their thing. Everyone knows that violence has the potential to ruin a situation. Especially when it's at a club or something where there are bouncers and promoters and shit to worry about. You know, the show might get canceled, the promoter could get in trouble. Not that I have ever understood why people so easily support shows at clubs and bars.

It's obvious nobody is going to take a bunch of kids seriously when they try and tell people they have a legitimate cause to start a revolution, yet they can't even get along at a show. However, I don't take shit from people either. For instance, there's this kid named Finn from Seattle that re-

cently moved to this town about an hour from Erie, it's really close to Cleveland.

He does a zine called INSIDE OUT. He's been spreading crazy lies about myself and quite a few other people up in the whole tri-state area. He said I raped a girl, this girl clearly old me he was just saying this because he was jealous. I mean, I can ignore some little kid with a big mouth who talks shit, but to throw around allegations like that... Maybe he doesn't realize that sort of stuff isn't tolerated out here... He's not allowed to attend any more shows in Erie, Cleveland, Buffalo, or Pittsburgh. I was just in Cleveland last night and he was too scared to come to the show and say things to my face. Nobody

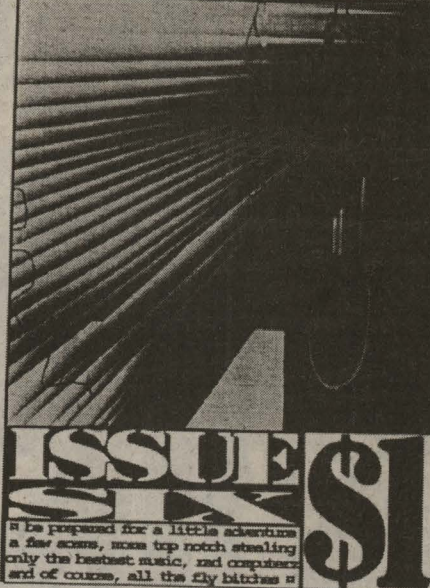
in Cleveland or Seattle will grab his back. Nobody likes him. I called him the night before, but he hung up on me. That girl was there too and she is so sick of being involved, but she cleared my name in front of all these people. Kids like him are only kidding themselves if they aren't expecting to Catch a beat down. This isn't something you can just brush aside.

So yeah, I think violence is a problem in hardcore/punk, and everywhere else.. But really it comes down to a case by case thing. Punk/Hardcore is such a small community at times, yet there is so many different types of people. It's like, kids from the street and kids from the country. There's just

a world of difference. Like what would you do if somebody owed your zine money since you started it (3 years) and they still keep skipping out on you. Then they drop out of hardcore so you can't really just drag their name through the dirt because that won't bother them. But you see them everyday. It's your money, I say take it. Just grab their wallet. All through life I've taken risks and stood up for myself. I would always get spit on, but I've learned to spit back.

All issues are \$1 postage-paid from CATCH 22 Fanzine, 4915 Woodbury Dr. SE, Erie, PA 16510-6413, [rwm132@psu.edu](mailto:rwm132@psu.edu), [www.personal.psu.edu/~rwm132/](http://www.personal.psu.edu/~rwm132/)

# CATCH 22



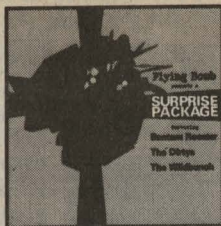
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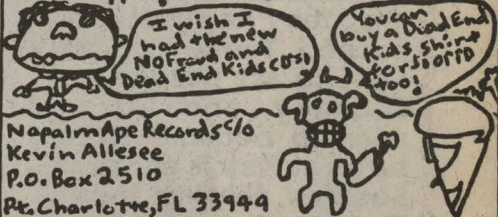
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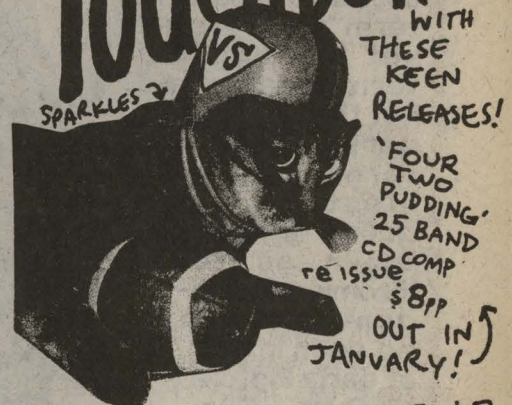
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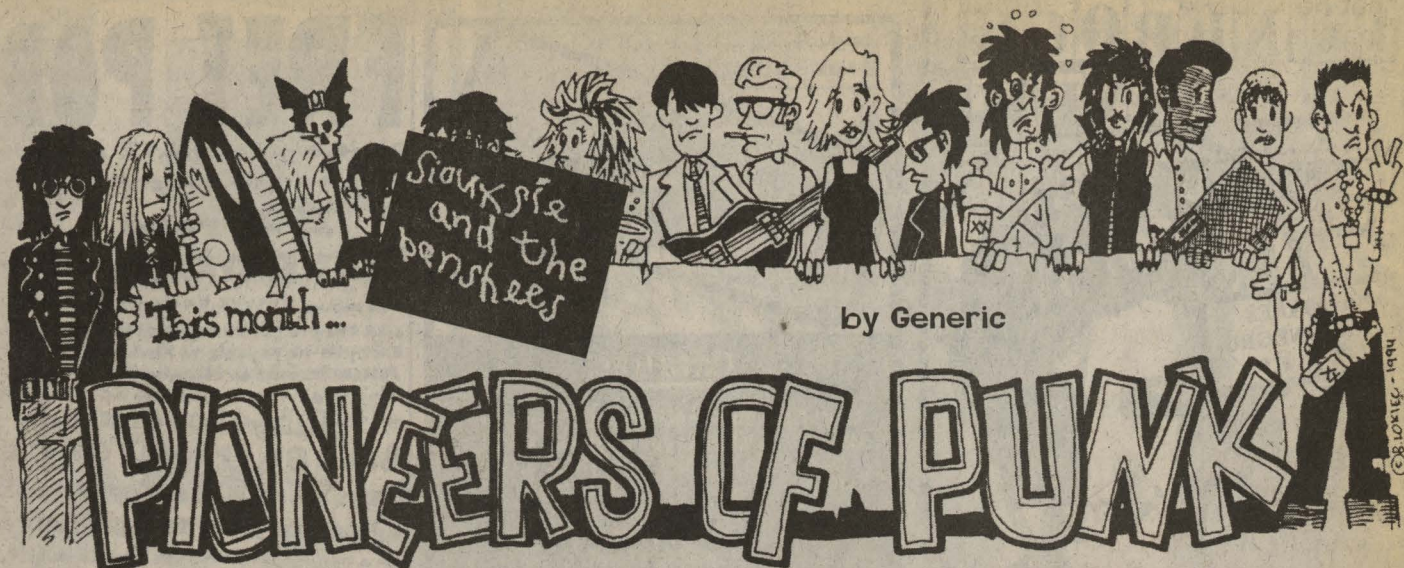
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Late 1975, the Sex Pistols played a show at Ravensbourne Art College outside of London. It did not take the Pistols long to clear the room with their musical talents. The Pistols show left the audience without effect, save a few curious kids who were totally intrigued by what they had just witnessed. These kids all went to Art College in Bromley, and were soon to become fixtures at Pistols shows. Besides sharing the Pistols, the group would all shop at Malcolm McLaren's shop and dress and act outrageous. The term "punk" was not yet the universal term it is today, but this group was personifying the term and lifestyle. The group became known as the "Bromley Contingent" and can be seen in a lot of early Pistols photos. The Bromley Contingent played host for several great personalities who would later go on to their own projects. Included in the Contingent were Simon Beverly (Sid Vicious), Billy Broad (Billy Idol), Steve Severin (Steve Havok), Sue Lucas (Sue Cat Woman), and Sue Dallion (Suzy Sue, Siouxsie Sue).

Inspired by the Pistols and swept up in the "I can do this too" movement Siouxsie Sue and Steve Havok approached Malcolm to secure a gig with the Pistols at the 100 club's punk festival in September 1976 (one month later). At

this point they did not have a band nor could they play. This did not seem to hinder Siouxsie nor Steve they were ready to play the show! Malcolm agreed, and asked for the name of the band, but of course they did not have one yet. A few day's later, Siouxsie and Steve watched the Vincent Price movie "Cry of the Banshee" on the television, afterwards they let

Malcolm know the name of the band was

Siouxsie and the Banshees. With the name and gig secured,

all was left to do was put together a band.

Good friend Billy Idol was called on to play guitar.

Billy was a decent guitar

player and the only one who could play at all. Billy

would in turn teach Steve how to play

bass, and Siouxsie would sing. Two

weeks later Billy quit the band because

he had just joined a band called Chelsea

and they did not want him to be in two

bands. This left the shees without a guitar

still did not have a

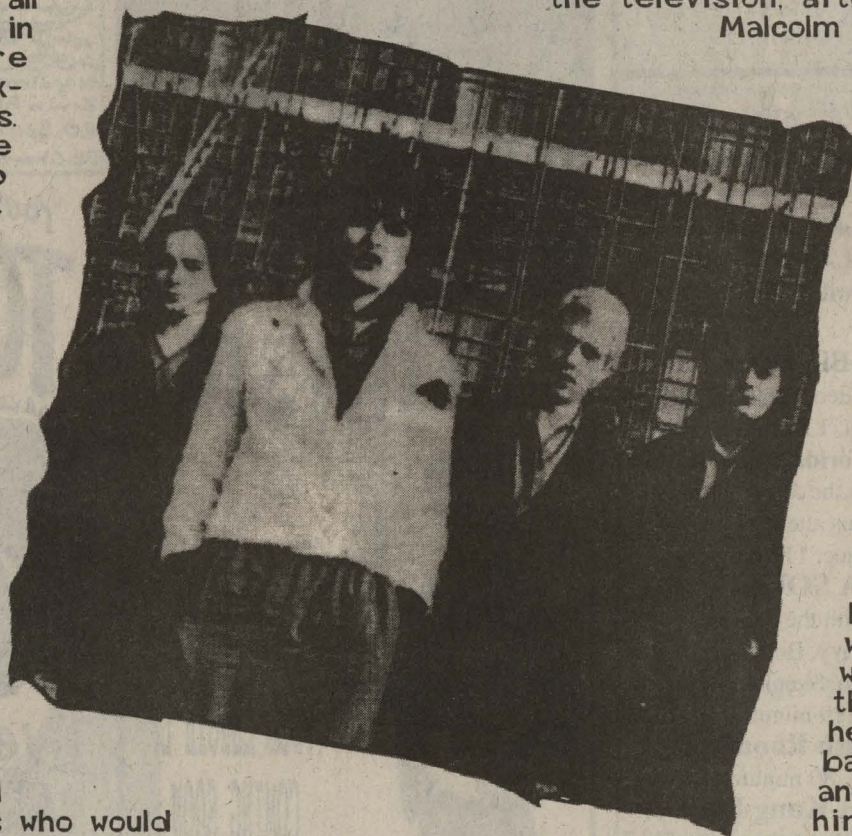
Ban-player and they

drummer and the show was only a few days away.

When Billy joined Chelsea, Marco Pirroni reciprocated by leaving Chelsea and joining the Ban-

shees. The Banshees approached Malcolm about not having a drummer, and Malcolm suggested

Sid Vicious, who was working casually working with Flowers Of Romance. Sid joined on the condition





that he would not play cymbals nor would he sing. Finally a complete band, the Banshees utilize the Clash's practice space in Camden to get ready for the show a few of days away.

September 20 and 21 brought was the now notorious Punk Festival at the 100 Club. This time not only was the Bromley contingent in the audience, they were performing on stage as well. Siouxsie was in all her glory, complete with her make up, red streaked hair, rubber and mesh stockings, no bra, and shock value swastika arm band that she has become known for. All proposed songs that they were to play were replaced with noise; unable to play songs they just created a din they would fill the air. Their banging and screaming and squelching was described as "unbearable" and "pure noise". Siouxsie later stated that the show was a mistake, but they were going to play until they got kicked off. However, they got bored and stopped playing before that happened.

Despite their playing abilities and the lack thereof, the Banshees exuded an attraction that was hard to resist. Siouxsie and Steve stayed together but replaced Sid and Marco with Kenny Morris on drums and P.T. Fenton on guitar. Five months after the 100 Club show, the Banshees played a show with the Heartbreakers. This time they were able to fill their twenty minute set with songs. The Banshees sound was becoming quite defined, and their appeal was growing quickly. The Banshees

secured management by Nils. Nils arranged a deal with Track Records (who also recorded "L.A.M.F." by the Heartbreakers), for the Banshees to go in to the studio and record six songs. For one reason or another, during the frenzy of signing punk bands, the Banshees had not yet released a record. Siouxsie was afraid that the record companies would have too much control, and was not going to jeopardize the Banshee's sound. In the middle of 1977, the Banshees changes personal once again. John McKay, who was a fan of the group, joined to play guitar replacing Fenton. The Banshees following grew rapidly, and their live shows

were amongst the biggest draws. However, they were still being overlooked by record companies, who were signing punk bands left and right. Siouxsie and the Banshees became the hottest unsigned band.

In February 1977, John Peel invited the band to record. This is where they recorded their version of the Beatle's "Helter Skelter". Still no record deal is offered. The Banshees show attract a lot more people than a lot of other bands that are signed, but still no deal. Finally, in June 1978, Polydor Records offers Siouxsie and the Banshees a record deal, leaving the band in total control of music and artwork. August 18, 1978 Polydor release the Banshees debut single, "Hong Kong Garden", which reaches number seven on the UK charts. The Banshees start touring the UK while their popularity continues to

grow. On tour trouble finds the Banshees. The guitar player and drummer drop out of sight and missed shows. Later it turns out that they were more interested in playing on the Slits' album than they were in their own band. As the Banshees



release their new LP,

"Join Hands", they go their separate ways. Ironically, the Banshees pick up Budgie (from the Slits) to play drums, and Robert Smith from the Cure to play guitar.

I find it unfortunate that it took Siouxsie and the Banshees almost two years before they recorded their first LP. I believe earlier records would have been a lot better than later ones. By the time they recorded, personnel had changed and the early spirit of the band was lost. There are still several good recordings and videos out there, but for the most part the new waned Siouxsie is what we are left with. Siouxsie epitomized the female punk rock look, and had been a great influence on many great bands.

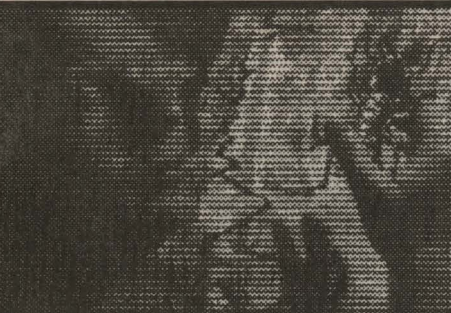


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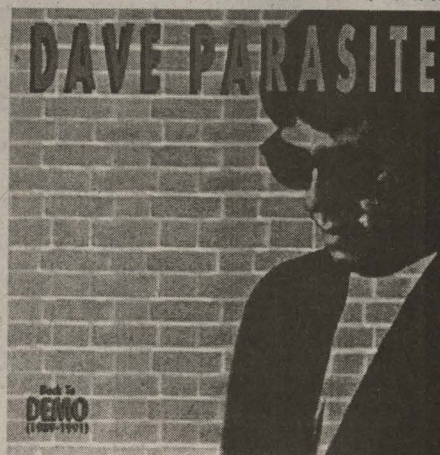
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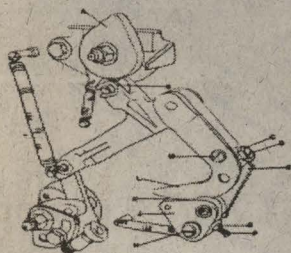
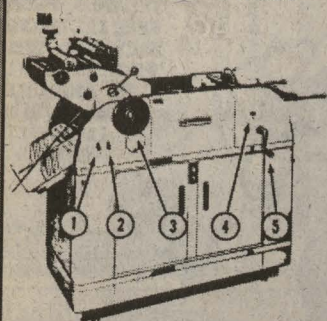


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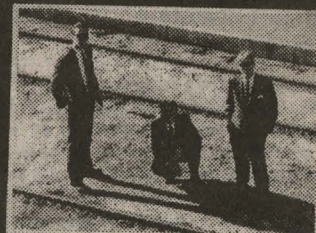
-The Rats follow up their debut 7" on Dead Beat with  
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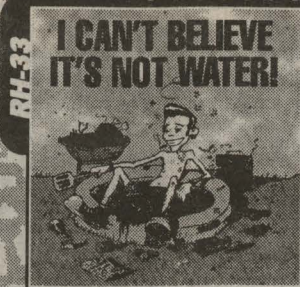
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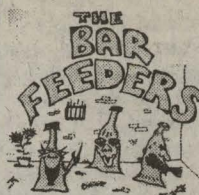
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## Ringworm / Betty's Love Child split 7in.

Two San Jose bands who recently joined up for a two month tour across the U.S. and Canada. Otherwise the monstrously heavy Ringworm and the melodic BLC have no business being on the same record together. It's like the Undertaker vs. Sean Michaels, the Heartbreak Kid. Hand screened covers in assorted colors. White vinyl. Recorded at Trainwreck Studio by Tom (who's recorded a ton of Bay Area bands from Spazz to Noothgrush) who called Ringworm, "The best band I've recorded."

## 50 Million "ur2punk4me" 7in.

Long time favorites of the Probe's Kris Rockass. After I saw them play I asked them to do a record and they quickly recorded this during their stay in SF. Only two songs but one of them is possibly the best song to come out on this label. Highly recommended.

## Matty / Max split 7in.

Very limited pressing only because it's a somewhat poorly recorded live recording. A hilarious three song set done by Matty Luv during the time between the break-up of The Fuckboyz and the formation of Hickey. The other side is Max. Max may tell you that he works for the CIA and that the Mafia is trying to kill him, among other things. However, his songs are much more down to Earth than you may expect. One person told me, "Just knowing Max and hearing that song, it's the only song that ever brought tears to my eyes." Punks beware: an entirely acoustic record.

### All 7" are \$3ppd. Buy three, get one free.

Also have: Hickey-VGS split, Better Than Your Hand, Mental Pygmies-Whopper Breath split, Your Mother, "Another..." comp with Fuckface, Charles Bronson, more....Also: full length CD's from Your Mother, Hickey, Ringworm, and "Death to False Metal" CD \$8ppd. Probe zine #6 \$4ppd., but I'm down to my last box. Still got a bunch of #5 though.

Hey, Tracy Z. (former roommate and friend) is still cool with me sending out free full color naked photos of her with every purchase from Probe Records. Plus, it gives me a nice excuse to take more photos of her every couple months or so.

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**GOOD FAT 80's** style punk/SF hardcore: "Strike Three", five songs - three bucks - worldwide. Send \$\$ to: Strike Three, PO Box 3145, Geary St., #503, San Francisco, CA 94118.

**VIDEOS:** over 1000 shows. All, Adolescents, Adicts, Bad Brains, Bikini Kill, Black Flag, Burn, N. Cave, Chaos UK, Circle Jerks, Cows, Cromags, Damned, Dayglos, Descendents, Dickies, Entombed, Exploited, Eye Hate God, Flipper, Fugazi, GBH, SJ Hawkins, Hole, Jawbox, KM-FDM, Hyneas, Leeway, Lyres, Madball, Marilyn Manson, Meatmen, Mighty Boss-tones, and many, many more. \$1 for 40 pg list. Write Merle Allin/ 214 E. 24th St. #5B/ NY, NY 10010. Call (212) 889-8334. Quick-est service anywhere.

**PUNK/HARDCORE/GARAGE/power pop/wave 7"** records for sale. Many rarities from the late seventies to the present. Includes: Bureaucrats, CIA, Dils, Frantix, Freeze, Neos, K-Tels, Middle Class, Riot 303, Vains, Vktms, etc. Also have lots of newer stuff. Please send one dollar or irc for auction list to: Warren Bidlock, PO Box 61050, Edmonton AB., T5E 6J6 Canada.

**PUNK 7" WANTED!!!:** Absentees, Bleach Boys, Blitz Boys, Helmettes, Horror Comic, Innocent Vicars, Jermz, Letters, Nasty Facts News, Normals, Pack, Razar, Steve Sharp & The Cleancuts, Xpress, Young Identities, etc. Please send me your list: Satoshi Sasaki/ 7-22-3 Gumizawa / Totsuka-Ku / Yokohama-Shi/ Kanagawa 245/Japan

**CONFEDERACY OF SCUM** - Records by Antiseen, Cocknoose, Rancid Vat, Alcoholics Unanimous, Limecell, and host of others. SASE for catalog to Baloney Shrapnel, POB 6504, Phoenix, AZ 85005

**AUCTION LIST AVAILABLE** for punk/hardcore/garage/power pop/wave 7" records. Includes: The Blood, Bristles (Ger), Agent Orange (first), The Eat (second), State, Unter, Den Linden, Varukers, Zyklone D, The Mob, Controllers, Curse, etc. Plus many more rarities from all eras. Please send one dollar or irc for list to: Warren Bidlock, PO Box 61050, Edmonton AB., T5E 6J6 Canada.

**TIM OF REFUSENIK RECS** owes me records for his part of a trade in October '96. If anyone knows him or how I can get in touch with him please contact me. Michael, 5006B Grover Ave., Austin, TX 78756 (512) 302-3535

**I WANT YOUR GODZILLA STUFF!** I have tons of punk rock videos to trade. Ramones, Dead Boys, Screeching Weasel, Boris the Sprinkler, Forgotten Rebels, and lots more. Write for a list. I want any old (or new) Godzilla stuff (toys, comics, whatever). Call and tell me what you have. Video traders send me your lists. Steve Dink, 56 N. High St. Thunder Bay, ON, P7A 5R3 Canada (807) 345-4819.



# MAXIMUMROCKNROLL music classifieds

**FAVES:** Ida, Belle and Sabastian, Cap'n Jazz, Rocket F.T.C., Bjork, Tortoise, Jawbox, Radiohead, Redhouse, Velocity Girl, Rex, Pizzicato Five, Superchunk, Foo, Tori Amos, Smoking Popes, Shudder, David Lynch, Lunchboxes, Travel, Mail. Write: Tim, 5045 Piccadilly Dr., Madison, WI 53714

**SXE FURY!** Youth of Today 3 shows circa '87/'88 and Gorilla Biscuits 2 live shows '88/'89. Two essential hardcore videos for \$14 each or 425 for both (ppd in the US). Fast service, no rip-offs! Joseph, 3687 Calumet St., Philadelphia, PA 19129-1749

**SPAZZ, BRUTAL-TRUTH,** His hero is Gone, Black Army Jacket live 6/97 in Philly. High-quality two-hour video. Brutal performances, audience shots, secret guest, a fight. Fast service, no rip-offs! \$15 ppd US to: Joseph, 3687 Calumet St., Philadelphia, PA 19129-1749

**LOOKING FOR:** SOB "Leave me Alone" and "Thrash Night", Heresy / Concrete Sox, Larm/Stanz, Rose Rose- various, Warhead 1st 7", Mob47 7", Systematic Death 7"s, Braindeath 7", Negative Approach 7", Ripcord 1st Lp, Rattus- various, Bastard Lp, Death Side Lps, Rudimentary Peni 7"s, Gauze- various, Pandemodum Lp and 1st 7", Lots of Japanese comps and more. Write: Jamie, 19009 Wayne, Livonia MI 41852, USA. email: jamiesabuda@hotmail.com

**ASSUCK/DROP DEAD** - live! Assuck in Japan, Drop Dead in Philly. Two great quality, wild shows on one video tape. Fast service, no rip-offs! Only \$14 US (\$16 world) to: Joseph, 3687 Calumet St., Philadelphia, Pa 19129-1749

**RECORDS FOR SALE:** 100s in all genres of punk and hardcore. Rare and not so rare. Early 80s to early 90s. Includes: early Dischord and Revelation, straightedge, grind, DC, Bay Area, Brit, Boston, NY, SSD, Big Boys, Infest, Warzone, Jawbreaker. 11 page catalog. Vinyl Connection, 816 SE 35th Ave., Portland, OR 97214. Send 2 oz. postage if you got it.

**SCREECHING WEASEL WANTED:** old singles, first album, first and second pressings of Boogada, Ramones and anything else. Please send a list with condition to: Crystal Bradley, 1308 White Ave., Apt. #2, Knoxville, Tennessee, 37916.

**WANT: SAMIAM** (anything from the USA). Any format. Plus looking to swap mixed tapes with these living outside of the USA. I enjoy: Boris The Sprinkler, Cub, Dillinger Four, Doc Hopper, J-Church, Horace Pinker, Jawbreaker, Mulligan Stu, Plow, Screeching Weasel, The Parasites, Porcelain Boys, Promise Ring, Softies, Strike and Vindictives. Johann Zweifel, 2211 Harriet Ave. S. Minneapolis, MN 55405.

**PIN RECS. DISTRO** "Mission Creep" Lp comp \$5ppd US cash. Nothing Cool" 7" comp w/ Dryheaves/Transistor/Youth Hostel/Spackle \$2 also shows/zines. Jim, 1517 Floyd #1, Richmond, VA 23220. Will do trades, send samples.

**EVERYDAY STRUGGLE:** I'm interested in starting an all ages, voluntary run, by punks for punks club in the Los Angeles, California area. If there is anyone out there that is interested in creating a more united scene in L.A. then please contact me at Everyday Struggle, c/o Rory Rogers, 7512 Amigoi Ave. Reseda, CA 91335.

**TRADE ONLY.** Chaos UK 'Burning Britain', Raw Power 'Wop Hour', The Mob 'Mirror Breaks', Conflict 'The Serenade Is Dead'. Looking for Swedish, Japanese and Finnish hardcore/punk. Adam. 5420 SE 62nd Ave. Portland, Oregon 97206.

**RARE BRITISH PUNK/Oi!/HC.** Set sale 1800+ items, Abrasive Wheels, Zounds, Want-list service. Please send irc for catalog: Elista, 157 Common Rise, Hitchin, Herts., SG4 0HS, England. Tel/fax: (01462) 433089.

**ATTENTION PLEASE:** for some kind of communication error here we got the wrong prices on our ad in MRR #173. Our correct prices are: Dominatrix "Girl Gathering" 11 songs cd (riot grl punk rock) US \$10 ppd and Dance Of Days "6 First Hits", 6 songs single cd (check MRR #172 reviews) US\$8.00ppd. We haven't ripped any people off and sent back their exceeding money. Thanx. Teenager In A Box, Caixa Postal 205-Sao Paulo, SP, CEP 01059970, Brazil

**FUCK, FUCK,** (23 more times). Oh yea...buy the Noclass 7" for \$3...It's so fast it'll make yer asshole bleed...PO Box 6165, Rome GA 30162. Email: noclass22@aol.com

**FOR SALE: QUEERS**-Rocket to Russia (pink vinyl, silkscreened jacket), Shout At..., Suck This (clear w/ black pic. disc), Screeching Weasel- Radio Blast 7", split with Pink Lincolns 7". B/O. Write: Amanda/291 Mt. Rd. /Cape Neddick, ME 03902.

**WANTED (ORIGINAL ONLY/1st press)** HC vinyl USA from 1990 to 1996 everything 7" 12" Lp. Especially: Brotherhood 7" - Screw 32 - 25 ta Life - Chose X - Ignite - 7" Where the Talk - Limecell - With Authority - Tension 7" The Sickness - Uyus - etc.. Everything!!! Send your list to: Lega Paolo via A. Da Barbiano 30/ Rimini (RN) Italy - 47900- (Fax 0039-541-26690)

**A ONE RECORDS FOR SALE/trade,** Ebba Gron-Antirock 7", Vad Sla Du Bli 7", Anti Cimex-Anarkist Attack 7", Massmedia-Ingen Hets 7", P-Nissarna-Jugend 7", Rude Kids-Absolute Ruler 7"/ "Reggare Is A Bunch Of Motherfuckers" 7"/1984 Is Here To Stay 12", Skabb-1978 7", Headcleaners-The Infection Grows 7", Bristles-Don't Give Up 7", Attentat-Ge Fan I Meg 7", Absurd-Blodig Stad 7", Kaaos/Cadgers-split 7". All original, see other ad for address.

**MRR HATES CRACK** find out why on their new cd "Losing One's Cool" - 16 powerful, energetic & creative punk tunes. If Twin Peaks had a punk band Crack would be it. \$10ppd gets you the cd - 235 Pacific Oaks, #104, Goleta, CA 93117. Crack wants to play your town - call (213) 223-1928.

**A ONE RECORDS FOR SALE/trade,** Kjott-Nei, Nei, Nei 7", Las Peste-Better Off Dead 7", Law & Order-Anything But the Critic's Choice 7", Misfits-Bullet 7"/ Night Of The Living Dead 7", News-Dirty Lies 7", Filth-Don't Hide Your Hate 7", Gasoline-Killer Man 7", Hard Ons-Surfing On My Face 7", GG Allin & the Jabbers-You Hate Me And I Hate You 7", Blitz-All Out Attack 7", Glen Danzig-Who Killed Marilyn 7", War Of Destruction-Nazisvin 7", Psychosurgeons-Wild Weekend 7". All original, see other ad for address.

**A ONE RECORDS FOR SALE/trade,** Really Red-Crowd Control 7", Silly Killers-Not That Time Again 7", Vomit Visions-Punks Are the Old Farts Of Today 7", Vains-School Jerks 7". All original. I'm interested in early world wide punk/HC records and flyers (77-84). Send your bids or trade list & one irc or one dollar to: Daniel Dellemyr, Sodra Langg. 11 BV/2, 392 32 Kalmar, Sweden.

**SELL ME THESE** records, Fear - Now She's Dead, The Eat - Communist Radio, Crime - Frustration, Poison Idea - Blank, Vacant, Blackout, Darby (blue), The Cramps - The Way I walk, Human Fly, Agnostic Front - United Blood (org), Varukers - Led To The Slaughter, Feederz - Jesus (Rat in the mouth cover), Surf Punks - Self titled, Rob Friskhoff, 502 Minor N #3, Seattle, WA 98109 or 202-748-0874

**WANTED (ORIGINAL ONLY/ 1st press)** HC vinyl USA from 1982 to 1989: YOT 7" 12" LP - RF7 - Poison Idea - Schism - CFA 7" - SNFU 7" 1st Lp - Cro-Mags Up the Age... - Offenders - Antidote 7" - Verbal Assault 12" Learn - Pushmort - etc... Everything excell-ent condition. Also Finnish HC: Rattus - Appendix - Kaaos - etc... Send your list to: Lega Paolo via A. Da Barbiano 30/ Rimini (RN) Italy - 47900- (Fax 0039-541-26690)

**WANTED: COPIES/ORIGINALS** - Vandals "Slippery When Ill" CD, Propagandhi/I Spy CD, MTX/Goobar Patrol CDEP, Mystic NOFX 7"s, rare stuff/bootlegs from aforme-ntioned bands & Guttermouth, Vindictives, SW. Queers.. Trade/buy. Mike, 123 Shaddy Hill Rd., Apalachin, NY 13732

**VINYL COLLECTORS!** Rare punk and hardcore from the seventies and eighties; send two (or one IRC) for catalog to: Lodge, PO Box 7896, Ann Arbor, MI 48107

**SONICS RENDEZVOUS BAND** Do It Again Live LP. This LP is better than any dime bag of dope. For trade or sale - only a few left. Save your soul now! If you only knew salvation. Chris 534 E. 14th St. #15. NY, NY 10009 USA.

**WANTED: PROPAGANDHI** items-copies/ originals - cassettes: "We Don't Get Paid...", "Fuck The Scene", "Martial Law...", "Yep (live)", split cd with ISpy, 7" from Birth zine, Systematic Destruction Compilation, Will trade or buy - Mike Croft, 123 Shady Hill, Apalachin, NY 13732.



# MAXIMUMROCKNROLL music classifieds

**CHAOS CORE** compilation CD out now. 35 bands (Detestation, Rotten Sound, Urbn Dk, Tank 18, The Varukers, Agathocles, Mass Murderess, Gentle, Positive/Negative...). 10 \$ or 50 FF ppd (cash only) to: Yann Verdalle, 2 les Hauts de Beychac, 33750 Beychac et Caillau, France. Bands (punk/hc/crust...) send tapes (no box) for next compilations.

**BLOOD! FIRE! ROCK N' ROLL!!!** The Jack Saints/ The Hot Rod Honeys split gray Vinyl both \$4.00. Each ppd send cash to 1901 Turk St. #2 SF CA 94115.

**EAT SHIT PUNK ZINE WANTS** art, columns, interviews and bands for international comp. tape/zine. Send your shit to: E.S. comp. c/o Danny, P.O.B 4766, SLT, CA 96157.

**AUSTRALIAN PUNK COMPILATION CD** #2. 16 Aussie bands. 34 songs, everything from: SxE, grind, crust, hardcore, pop. \$8ppd. Also Kiarra/Fahrenheit 451 split 7", Australia's 1st emo 7". \$6 ppd. Cash Only. Labels, bands, distros get in touch, we also trade. Snapshot Records, PO Box 175 Georges Hall NSW, 2198, Australia.

**FOR SALE/TRADE:** Shock - This Generation's on Vacation 7"/Valves - Robot Love 7"/ Tiger Tails - Words Without Conviction 7"/ Valves-Tarzan... 7"/Disorder- Reality Crisis 7"/Also Menace / Carpettes / Not Sensibles/ etc... Write ; Paul, 30 Sookholme Road, Shirebrook, Mansfield, Notts, NG20 8SE, England

**WANTED:** Vatican Commandos "Hit Squad For God" 7". Ben/P.O. Box 66722/ Chicago, IL 60666

**YOUR MOTHER** seeks fan base. Lonely? Desperate to belong? No taste? Join us. SASE with a picture and an embarrassing story about yourself to PO Box 623/ Pleasanton, CA 94566/ USA

**I WANT TO BUY** Devo - Tiger Wax 12", Live Mabuhay 12", How To Keep A Devoter 12", + Saturday Night 7"; Strangers - Picnic EP, Moltriffid - vinyl, Violent Tumor - 7", Hoax - Quiet 12", SS20 - Daddy's Drunk 7", Ex - All Corpses 7"; trade possible! Please write to: Thomas Lindenbuam/ Voxtruperstr. 12/ 49082 Osnabrück/ Germany. Pigz - Bloody Belgium 12" (original) for sale to the highest bid. Please contact: Torsten Friedrichs/ Wörthstr. 46/ 49082 Osnabrück/ Germany

**WANTED - BANDS** with no money and no future. Yet they have talent. Send demo + lyrics, to Craig Hill/FHCoPL/ POB 987/ San Carlos, CA 94070. Coming soon: Bill "the Nuke" Clinton dartboards!!!

**SALE/TRADE:** Icons of Filth, Varukers, 4-Skins, Cocksparrer, Disorder, Combat 84, Conflict plus loads more. Anarcho-Oi! we've got the lot. No Future, Crass, Riot City, Syndicate, Motar Hate etc.. releases stocked. For a full list send an IRC or \$1 to Yokel Records, 53 Louise Road, Dorchester, Dorset. DT1 2LU, U.K.

**IDEM FIRST CD** is out on Backside Records!!! Pure old school hardcore like SOIA, Judge, Agnostic Front...from Spain. The price is \$12 including airmail postage to everywhere in the world. Distros or labels interested in trading get in touch Backside apdo 2364 / 09080 Burgos/ Spain backside@legend.net

**LOOKING FOR 7"S** from 80's hardcore bands like State of Alert, Minor Threat, Agnostic Front, Up front,...Also looking for: AFI - they're first 2 eps. (I'm also interested in patches of these bands) Send prices to: Ivan Sainz/ Islas Canarias 23/ 09006 Burgos/ Spain email: backside@legendnet.net

**LABELS!** Buford records is looking for other labels to do split 7" and 10"s with. I'm 17 and run Buford out of a cardboard box in my bedroom. Have gotten all good reviews. Labels get in touch! Buford Records, 2 Oak St. Ext., Franklin, MA 02038.

**MENSUAL RECORDS** - Specializing in: pop-punk, experimental, spoken word, weird, etc. Now available: Gymicrae 5 song cd \$7 - ppd. Hollywood 1958 12" \$5ppd. All foreign orders add \$2 - for postage. Send 2 stamps for our zine/catalog and a sticker, P.O. Box 394, Hudson, NH 03051. phone/fax# (603) 595-5600.

**RECORD AUCTION:** Punk, hardcore, grind-core, death metal 7" & 12" records from all over the world. Hellnation, Heresy, Heart Attack, Ism, Fartz, Destuctors, Riot Squad, Christ on Parade, A.C., Amebix, Disrupt, etc.. Send 2 stamps or 2 IRCs intl. to: Peter Kamarinos, PO Box 2175, Lynn, MA 01903

**RARE PUNK** records, cds, tapes, stickers, buttons, patches, shirts, and a ton more for low prices! Adicts, Dickies, Crass, Vice Squad, Operation Ivy, Misfits, Subhumans, Conflict, Minor Threat, and Thousands more! For a huge 45 page catalog, send \$1 to: Dr. Strange Records, PO Box 7000-117, Alta Loma, CA 91701. Call for updates at (909) 483-2979. Dr. Strange has tour punk rock fix!

**CHARLES BRONSON VIDEO** last show 8/ 97 with Assuck, MK Ultra & Acrid - \$10ppd. Assfort, Guaze, Spazz 9/96 - \$10ppd or BOTH for \$10 on 4hr speed. Direct from master. NTSC only. Well hidden cash please. Siusan, Box 543, Station P, Toronto, ON M5S 2T1, Canada.

**OLD SCHOOL HARDCORE GEEK** in search of Poison Idea "The Early Years" CD. Also, would you please record me Psycho "8 Song EP" 12", "Son of 8 Song EP" 7" and "Fuck Off Live" 7"? If you can help, write to: James Keefer, 13931 White Oak Ridge, Hancock, MD 21750 U\$A Thanx!

**OI! AIN'T DEAD!** - The Oppressed, Combat 84, Red Alert, Cocksparrer, The Business, 4-Skins, Major Accident and many other punk Oi! releases stocked. All originals, no re-presses - at fair prices. So get a life and send an IRC or \$1 to Yokel Records, 53 Louise Road, Dorchester, Dorset. DT1 2LU, U.K. for a full list.

**CHEAP RELIABLE MAIL ORDER!** All types of punk from late 70's to present day. Big names (Sparrer, Crass, Business, Buzzcocks) and new bands! New releases, reissues and rarities. UK, USA, and German currencies accepted. Vinyl, CD's (yuk!) and t-shirts. (Labels-preferably Oi/street punk-send wholesale details). For huge list send SAE (UK), or IRC or US Dollar (overseas) to Savage Anusement, Trev, 57 Briardenne, Burnopfield, Newcastle Uopn Tyne, NE16 6LJ, England.

**AUDIO/VIDEO TAPE TRADERS** wanted: quality recordings, quick service. Misfits, Ramones, BTS, DKs, ANWL, Pistols, CJs, GBH. Your list gets mine. Greg Gibson, 507 N. Marshall, Clarks-ville, IN 47129

**Oi! THE STOUTS** "1997 Demo" is out now! 6 songs of hard hitting, drinking Oi! ruckus! \$3ppd(US) or \$4ppd(world) well hidden cash in US currency only to: The Stouts c/o Darryl, PO Box 926, Orlando, FL 32802-0926

**SHAM 69/UNDERTONES VIDEO**, UK tv clips comp. Top of the Pops, Something Else, Whistle Test, Landan Weekend. 120 min. TDK-EHG \$20 ppd. Money order/cash to: Jim Russo/ 7314 Rockwell #2/ Philadelphia, PA 19111. American format only! 2 stamps gets list!

**IMMENSE LIST** of over 2000 '66-'97 Punk alternative, new wave, indy, grunge, crust, hardcore, dirge, no wave, noise, pop & garage. Send 2 stamps or 2 IRC's to Discourage Rock N Roll, PO Box 420594, San Francisco, CA 94142-0594. This list is just 1/2 of our stock, so send a want list and we'll scour the vaults for your most desired items. Email at discourage@aol.com.

**CRAMPS VIDEO COMPILATION.** Rust Dutch tv 1992, Request Video 1992, Blue Spotlight 1995, Aussie, Euro MTV clips, The Tube Smell of Female feature, more! 2 hours TDK-EH6 \$20 money order to: Jim Russo/ 7314 Rockwell #2/Philadelphia, PA 19111

**3 DIFFERENT 7"S** for \$6 ppd. I quit distro and have a few extra records lying around that I need to get rid of. Make payable to Brian Tontegode/ 4007 Lindsey Circle/ Lincoln, NE 68524-1030

**VIDEOS - PAL (UK etc) & NTSC (USA etc).** Trade/sale. Thousands of shows/promos/tv clips. Stuff like Propagandhi, Business, Screeching Weasel, Zounds, Exploited, Poison Idea, DK's, Blitz, Supersuckers, Conflict, Dwarves, GG, Dickies, Descendents, Operation Ivy, Radio Birdman, Misfits, Subhumans, Snuff, Gin Goblins. SAE (UK), 2IRC's (overseas) or decent trades list: Dave, 50a Great King St., Edinburgh, Scotland. E-mail: gingoblin@easynet.co.uk

**BAYLIES BAND EP** cass. "Packin' Heat", \$.57 foreign, to Stuffed Pig pob 50981, New Bedford, MA 02745-0033 (Also- bands send "Stuff" for cd comp.)



# MAXIMUMROCKNROLL classifieds

**SPIKED LEATHER, BONDAGE, S-M.** Pyramid belts, collars, wristbands, restraints, cones, spikes, studs. Anything you need, punk as fuck handmade leather products. Are you sick of paying out the ass for cheaply made leatherware? Guaranteed highest quality at low prices. Custom orders also made. Send stamp for catalog to: B. Leather, 2072 Richfield Dr, Kettering, OH 45420.

**INCARCERATED IN TEXAS!!!** Bored 21 y/o male punk rocker looking for female penpals to correspond with...age, race and sexual preference unimportant. Musical interests are Spazz, Born Against, MITB, Los Crudos, etc...I'm on the brink of going crazy. Don't hesitate, write me today!!! Will respond to all letters. Josh Flowers #763240, Dominguez Unit, 6535 Cagnon Rd., San Antonio, TX 78252, U\$A

**PLEASE HELP!!!** Starting a fanzine dedicated to the Lunachicks and looking for contributions: reviews, flyers, interviews, magazine articles, pictures, anything!!! All contributions will be appreciated!! Send to Bitterness Barbie/ PO Box 113/ Buffalo, NY 14220

**INSTRUMENTAL GOSPEL CHAPBOOKS,** machine, robotic, computer. All original books. Contact: Anthony Russ/ 1324 Burdsal Pkwy/ Indianapolis, IN 46208/ (317) 925-2087

**WANTED: CARTOON ARTIST** for sheet music soundtrack composer. Contact: Anthony Russ/ 1324 Burdsal Pkwy/ Indianapolis, IN 46208/ (317) 925-2087

**GG ALLIN DOLLS.** Merle-approved. "Fucking great!"—Coprophia (GG zine). Screen-printed, stuffed, double-sided (GG w/ tats on front, taking dump on back). Shit Brown, Snot Green, Piss Yellow, Blood Red, Overdose Blue. Pick your colour. Cums in a GG vomit bag. \$10 US, \$12 Can/World, plus \$2 postage per doll. Also 'Tijuana Bibles'—hardcore sex comix from 1930's (porno Popeye, Clark Gable, etc), 30 titles, all for \$6 US, \$8 Can/World; 'Andre the Giant Has a Posse' t-shirts (L, XL, blk on wh or blk on r)—\$10 US, \$12 Can/World, plus \$2 postage; patches; zines; underground Super 8 films on video. More. Curious? \$2 for a catalogue and a Tijuana Bible. MO's or W/c cash to: Spaceman Productions, 689 Queen St. West, Box 193, Toronto, Ontario, Canada, M6J 1E6. Distributors wanted.

**ONESKIP DISTRIBUTION** We carry some great records/zines/demos and anything else we think is cool. We are super fast and cheap. Send your name and address for a free catalog. 701 Windingway, Bartlesville, OK 74006. Or Oneskiprec@aol.com

**"POOP MIXED WITH PEE"** a skateboard benefit cd compilation featuring Diesel Boy, Less Than Jake, Sicko, Ferd Mert, Rhythm Collision, Gob, Quincy Punx, Fury 66, Moral Crux, and more for \$10 to: Jamie Garza, PO Box 781, Soap Lake, WA 98851

**SELLING MRR BACK ISSUES** \$1 each march 93' - June 96', plus some 7" & cd's. Write for list of stuff still available. C.K. 6115 Pegasus Dr. #8, Riverside CA 92503. Also looking for sk8-punk zines with vert to distro.

**GLUTTON FOR PUNISHMENT-** Finally, a real punk zine from San Francisco. Buy it wankers. Issue 1 & 2 are 55 cents each or both for a buck. PO Box 15295, S.F., CA., 94115.

**YOU SHOULD** really write me! I'm a 23 y.o. girl looking to write with girls & boys from all over the US. I am into a variety of stuff: Skankin Pickle, Tattoos, Mail, Huggy Bear, NBT, the list goes on & into many categories! I'll write everyone back. Nichole, 4603 Talley Hill Ln., Wilm. DE 19803.

**JENNY KRUCKEBERG,** Robert Waugh, Wendy Gibson and Avie in Malaysia: Packages sent to you have been returned. Get in touch to claim the stuff you paid for. Sound Idea Distribution, PO Box 3204, Brandon, FL 33509-3204 USA (813) 653-2550

**BIZARRE VIDEOS!** 1,500 rare, uncut horror, hardcore punk, sexx, Japanimation, Hong Kong action, spaghetti western and art films on video. High quality, fast service, inexpensive, no rip-offs. Catalog \$1 to: Joseph A. Gervasi, 142 Frankford Ave., Blackwood, NJ 08012-3723

**SLASH ISSUES AVAILABLE** (cover follows volume): Volume 1#1(Dave Vanian), Volume 11#10(David Byrne), Volume III#1 (Lee Ving), Volume III#2(Burning Spear), Volume III#3(Sex Pistols), Double Final Issue (Darby Crash) All in very nice condition. \$10 ppd (US only) Bulk orders OK. Ryan Richardson/PO Box 49984/Austin, TX 78765

**DARK ENTRIES** is a pen pal network dedicated to printing classified ads, so punks can meet other punks, trade free shit, poetry, or just basically voice their opinions. Send your classified ads (40 words or less), poetry, stories or commentary. If you want a copy of the zine, send \$1 or 3 stamps to: Dark Entries, 6245 Atlantic Ave #134, Bell CA 90201.

**EVIL GEMINI WITCH** wants you to submit. Lookin for personal stories of any length regarding 1 - using methamphetamine, 2 - gender role nonconformity, 3 - Band breakups written by someone in the band. This will be a one off book/zine project. Send stories/inquires to: Matt, PO Box 15295, S.F., CA., 94115.

**JAPANIMATION/ANIME VIDEOS** for sale or trade. Akira, Bio-hunter, Tank Police, Venus Wars, Spawn, Ghost in the Shell, Mad Bull, Shadow Skill, Violence Jack, many more. Will trade for other animation movies or dubbed music - h/c, punk. All titles for cheap \$. Send stamp for catalog/list to: L.I.S./ PO Box 170/ White Plains, NY 10603-0170

**SEEKING OLD FLIPSIDES:** #1-45, 54, 59, 62, 64, 75, 77-79, 84, 93, 99, 103. State condition and price desired, or trade for my old Maximum-RocknRolls: #17, 44, 45, 47, 48, 51-53, 55-71, 74, 75, 77, 78, 80, 81, 82-99, 100.1, 100.2, 109, 118, 120, 140, 142, 143, 167. Tom Slone, 3024 Mabel Street, Berkeley, CA 94702.

**BRAZILIAN HC GIRL** would like to get new penpals. Boys, girls, vegans, pro-choice, into HC music, write please. Feminists, friends needed please. No fascists, hardline or homophobic bullshit! Janaina - Caixa Postal 205 - Sao Paulo - SP - CEP 01059970 - Brazil

**EYEHATEGOD** - Southern feedback drenched violent Sabbath/Flag hardcore blues. Been on tour forever! Permanent new address. Mike Williams, c/o EHG, POB 19412, New Orleans LA 70179-0412. Peace thru addiction.....

**AUSTRALIAN BLOKES,** I'm a 25 years old French-Canadian male. I'm now living in Europe but I'll soon move in your country, sometime around June 98. So, I'm seeking correspondence with you over there, I'm looking for people to hang out with or be involved in projects with, start a band, go to gigs and pubs or anything else open-minded. For more info just drop me a line. Cheers. Yves Berthiaume/ Route De France 15/ 2350 Saignelegier/ Switzerland

**ANGELHEART #8 ZINE.** Too PC/DIY for MRR. \$2 ppd w/Epajarejesty, Global Holocaust, Rotten Sound, Harsh, Tuomiopaiivan Lapset plus written pieces (not reprints) about ALF, Natura 2000, feminism, nazism & religion. Angelheart c/o J-P Muikku, Kotaniementie 47, 83960 Koli, Finland

**ZINE OMNIBUS** aka Euro DIY Zine Conspiracy. 60 pages A5. Stuff by Angelheart, Aversion, Bald Cactus, Disorganised, Duhhh, Hell and Damnation, Ripping Thrash & Why Zines. \$3/5 DM europe ppd \$5 world ppd. J-P Muikku, Kotaniementie 47, 83960 Koli, Finland

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**FIGHT THIS GENERATION** fanzine issue number eight out now. Twenty pages of stuff about indie and punk rock and constant complaining. Send one dollar or trade to PO Box 5183, Glencoe, AL 35905.

**STAY ALL OVER THE WORLD** for free. If you like people more than hotels, and find the idea of paying \$100 for a bed worse than paying \$10 to see a band, then find out about The World For Free, an organization of like minded people all over the world. For information write to: The World For Free, PO Box 137-M, Prince Street Station, New York NY 10012, USA.

**19 Y/O MALE** wants female pen pal I'm into traveling, cheap beer, many styles of music. Saints, Dwarves, Undead, Descendents, Dead Boys, 2Pac, Geto Boys, Beastie Boys, ICP, Fugees. No Limit, the 50's Buddy Holly, Betty Page. I hate trendy shit, hippies, Raves, Marilyn Manson and people who don't write back. Jeremia, 1136 Benhill Rd. Dalton, GA 30721.

**ATTENTION PUNK GIRLS!** Have you got an unusually wonderful nose? The folks at Mensual Records are putting together a new, full size zine called 'Romanose' and want you on the cover of the premiere issue. Send sample photos of your profile to: Mensual Records c/o Romanose, PO Box 394, Hudson NH 03051. Phone (603)595-5600. P.S. We're also in need of literary and artistic submissions.

**LYDIA LUNCH** - I need anything erotic featuring Lydia. Also need first Pentagram LP, Phantasm CD, demos by Lycanthrope, Brood & Apartment 213. I trade vids too, your list gets mine. Evil women, nudists & psychos can drop a line as well. Write to: Scab, 3745 Pearson Ave., Philadelphia, PA 19114

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**SKANKING SKULL RECORDS** computer fucked. We lost our mailing list. If you wish to continue being on our mailing list. Please drop us a line. No problem with the orders. Skanking Skull Records, 40101 Sherydan Glenn, Lady Lake, FL 32159.

**ATTENTION ALL EUROPE** and America!! Righteous pen pals needed! I'm a 25 y.o. male in prison and in need of someone positive to talk to. I'm into oi, Cro-Mags, Misfits and any political bands. I'm very open-minded. Only non-racist skins, weirdos and hardcore punks, (especially females) write to me. G. Mendoza J-85789/ PO Box 705 RA-224/ Soledad, CA 93960-0705



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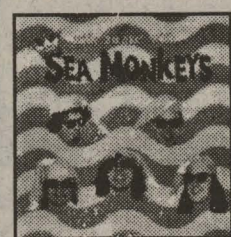
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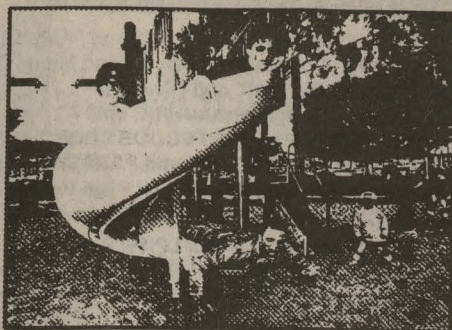
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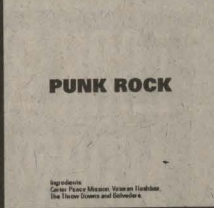
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All This And Morons



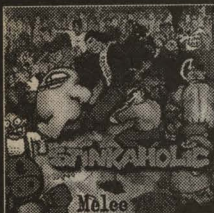
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INTERBANG

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NOTHING NEW.. UPDATES

-There have been some delays with the  
INEPT LP, and it will not be out until late  
October. We apologize for the wait, and if you  
have already ordered it, you will receive your  
copy as soon as it is out, or you can write or  
email (binterbang@hotmail.com) for a refund.  
The record is \$6 ppd in the US (\$8 in Can.,  
\$9 world).

-Interbang #6 is out now, featuring interviews  
with ARA-Columbus, Copwatch Columbus,  
People Against Racist Terror,  
COYOTE/Seattle, Jeff Ott, and Michael  
Novick, plus tons of writing and more. It's \$2  
ppd in the US and \$3 ppd elsewhere. Distro by  
Tree Of Life, Mutant Pop, and lots of kids all over  
the globe. Thanks to those who are helping out.

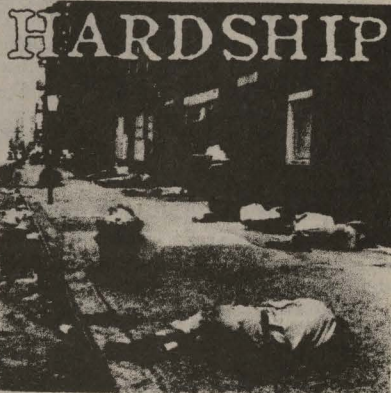
-Interbang #7 will be out on October 15<sup>th</sup>. Pre-  
orders are okay. \$2 ppd US / \$3 world.

-VIA "Back Asswards" CD is \$8 in US, \$10 world.  
There are few copies left, so order now. Won't be  
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-The Anti-Racist Action-Kent benefit CD  
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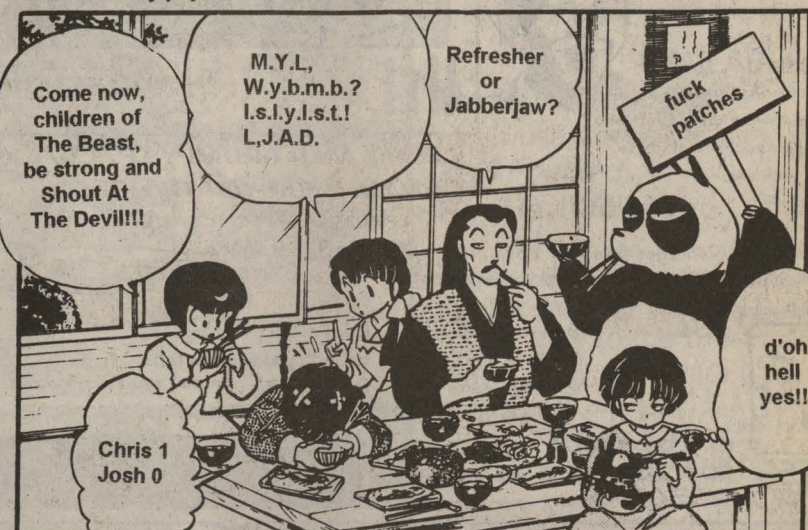
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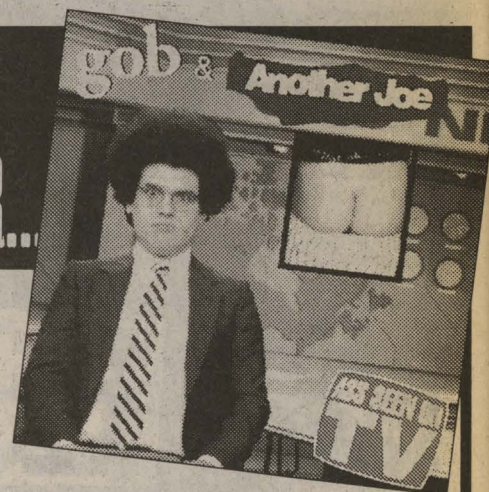
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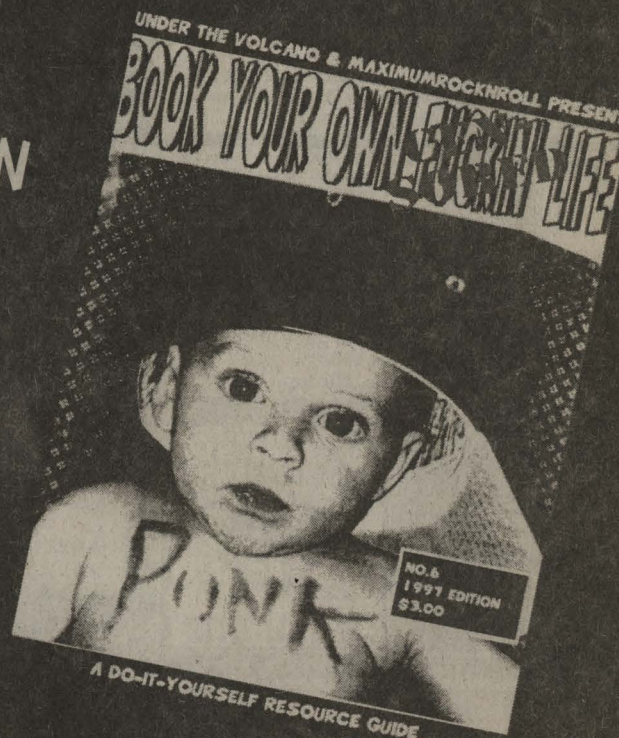
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